By
MIKE W. BARR
J. TRENT PEARSON
JAN DUURSEMA
RICK MAGYAR

Full-Color Series

$2.50 U.S./$2.95 Can.

Dazzling Detective Deduction!

HERO ALLIANCE series artist **J. Trent Pearson** joins cover artist **Jan Duursema** (and classic *MAZE* embellisher **Rick Magyar**) for this tantalizing tale of role-playing doom!

Join New York City's most dazzling detective, Jennifer Mays of The MAZE Agency, along with her boyfriend, true crime writer Gabriel Webb, for another fair-play whodunit that challenges you to solve the mystery as it unfolds!

THIS ISSUE: In "'Magic & Monsters' And Murder," Jennifer and Gabe enter the world of dungeons, dragons, and death when a player of a popular role-playing game is found murdered -- just hours after his character was killed!

Dragons And Demons And Death...Oh, My!

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INNOVATION™

A Whole Lotta Semic Going On!

It's been a while since I've had a chance to talk about *THE MAZE AGENCY* in this editorial space.

In fact, the past two issues offered you a double-dose preview of *LOST IN SPACE*, primarily because those two issues shipped in the same month and we're attempting to consolidate all house ads and such so be identical in any month's run, just to help us clutch to our last vestiges of sanity before our realities overload and explode, from overwork.

It turns out that the *THE MAZE AGENCY* is more popular in Norway, Sweden, and Denmark than it is here in the states. Its publication in Europe is thanks to the wonderful and talented editor at Semic Press, **Lotta Fjelkegard**. She's a big *MAZE* fan and is directly responsible for keeping this book alive.

You have Lotta to thank for creating the financial arrangement with Semic Press that keeps *THE MAZE AGENCY* going!

Yeah, it's a shame a book like *MAZE* can't survive on the American sales, but we do have a core readership that buys every issue. We've tried a running track of "Big Name" cover artists -- some are bona fide legends in this business! -- but that's made no difference. Neither has going to the fancy airbrushed full-color method we used as a test on *MAZE #20*.

So a big question we've wondered on occasion is: How would *THE MAZE AGENCY* do as a black-and-white title?

I mean, we finished with our first round of black-and-white titles and, as we sort-of expected, the reader reaction doesn't match with the sales figures. Reaction to *CELESTIAL MECHANICS, Gerard Jones's TIMEDRIFTER,* and *SCARAMOUCH* have all been favorable. The numbers on the first issues of all three were solid and respectable.

But orders for *#2* and *#3* of each title -- placed by Retailers *before* you got to buy *#1* and decide for yourself -- dropped significantly. And *SCARAMOUCH* suffered the worst. America's comics shop Retailers managed to kill the titles before you even had a chance to see them. Not all of them, of course...but enough to make the difference.

We ran through our second round of B&W books -- including the one-shot *ACK THE BARBARIAN* (in the tradition of Groo, but entirely computer-generated) and the multi-part *ANGEL OF DEATH*. Ordering patterns are proving to be identical.

So: Direct sales comics are no longer in a situation, in the minds of many Retailers, where quality is a factor in ordering certain full-color or B&W non-licensed comics. Retailers are telling us, by their orders, that they only want to see B&W one-shot titles and color licensed properties. So we will try to adjust to giving you the sort of books they're telling us that they want you to have. But with the quality you expect from us.

We've already re-shuffled our B&W line for such one-shots as *NEON CITY* and *THUNDERSAURS*, and such "fan favorites" as *TORCHY*. Our color line is shifting toward such licenses as *LOST IN SPACE, NIGHTMARES ON ELM STREET,* various Anne Rice adaptations and other best-selling novels -- and, of course, our own *HERO ALLIANCE* title and its spin-offs.

But if you want such books as *THE MAZE AGENCY* to keep going, you've got to get your friends to try 'em. And, most important, let your Retailer know to order the book for you. Don't just wait till it shows up; have him pre-order each issue for you and your friends, so he *knows* it's a guaranteed sale.

(If you're a real fan, writing a nice letter to Lotta and Semic Press, in care of us, will be helpful, as well.)

Because quality's gotta continue to count for our readers.

Just let your Retailers and Semic know that it matters to you, okay?

-- David Campiti
April, 1991

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MAGIC & MONSTERS --AND MURDER

NAME: GABRIEL WEBB
CLASS: CLERIC / MAGICIAN

STRENGTH:	14
INTELLIGENCE:	18
WISDOM:	15
DEXTERITY:	13
CONSTITUTION:	17
CHARISMA:	16

POWERS:

NAME: JENNIFER MAYS
CLASS: WARRIOR FOR HIRE

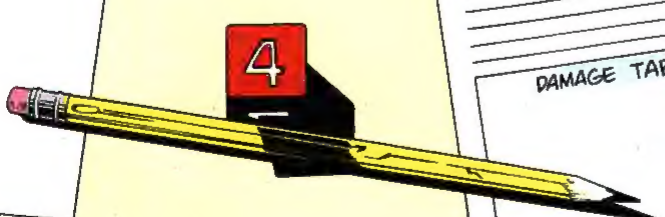
STRENGTH:	15
INTELLIGENCE:	17
WISDOM:	16
DEXTERITY:	17
CONSTITUTION:	18
CHARISMA:	19

POWERS:

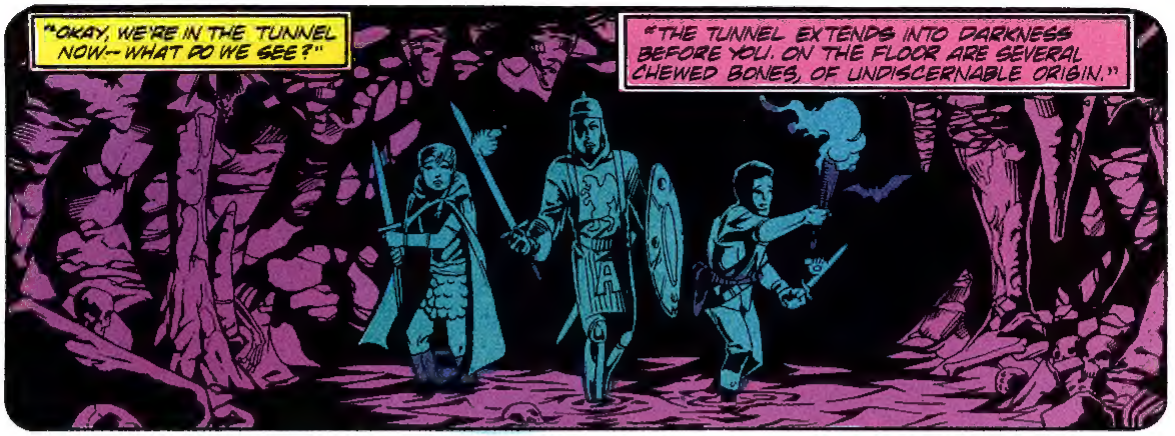
DAMAGE TABLE

-2	x1
-1	-
-1	-
-4	x2
-8	x2
-1	-
-1	-
-0	-
-0	x1
-2	x4
-3	

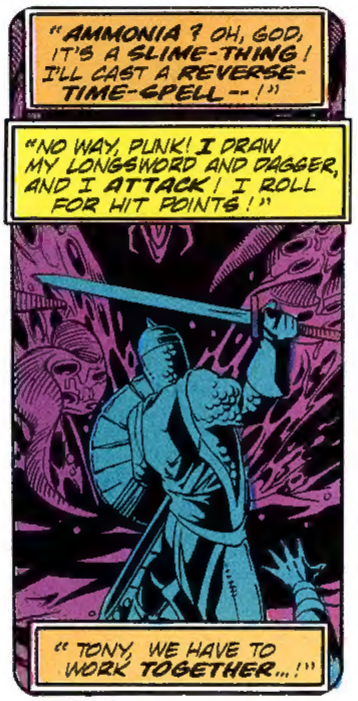
EXPERIENCE POINTS:



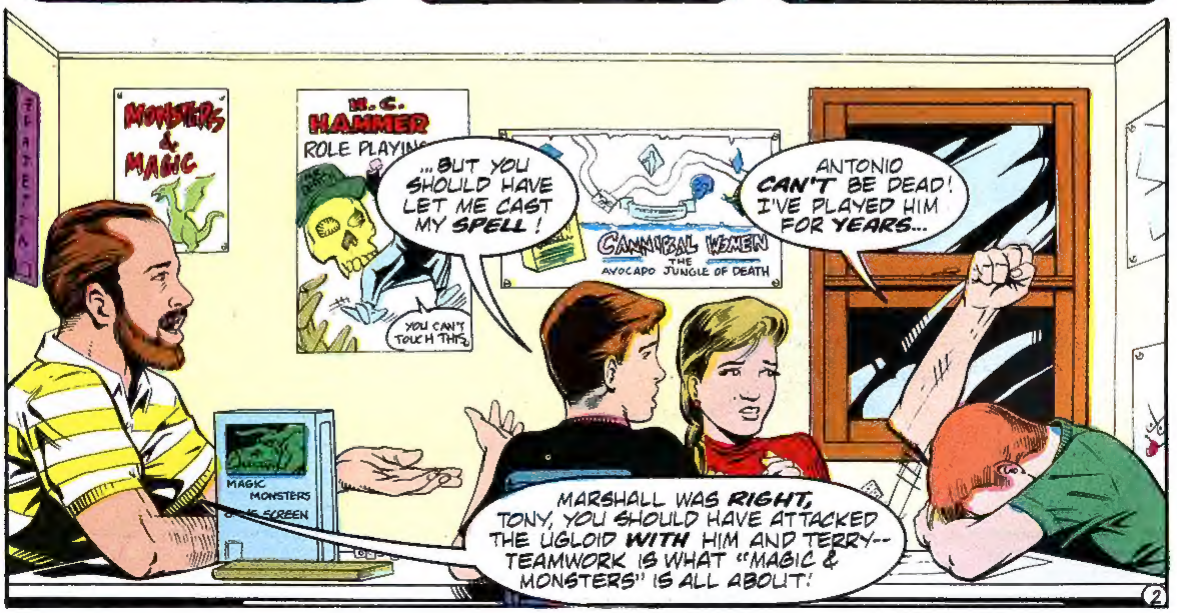
MIKE W. BARR	J. TRENT	MIKE WITHERBY	VICKIE WILLIAMS	MICHELLE BASIL
Writer/Creator	Penciller	Inker	Letterer	Colorist

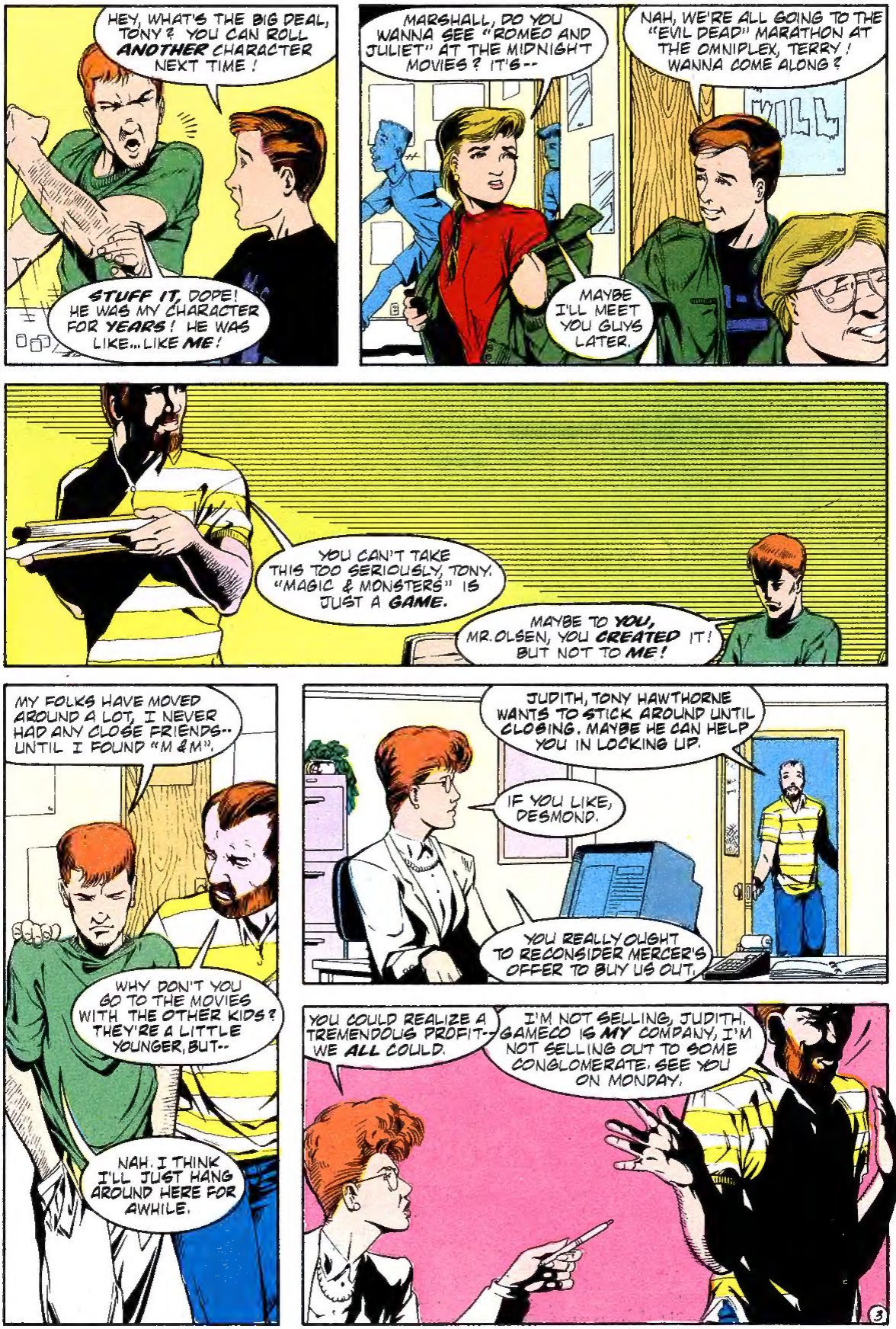

"OKAY, WE'RE IN THE TUNNEL NOW--WHAT DO WE SEE?"
"THE TUNNEL EXTENDS INTO DARKNESS BEFORE YOU. ON THE FLOOR ARE SEVERAL CHEWED BONES, OF UNDISCERNABLE ORIGIN."

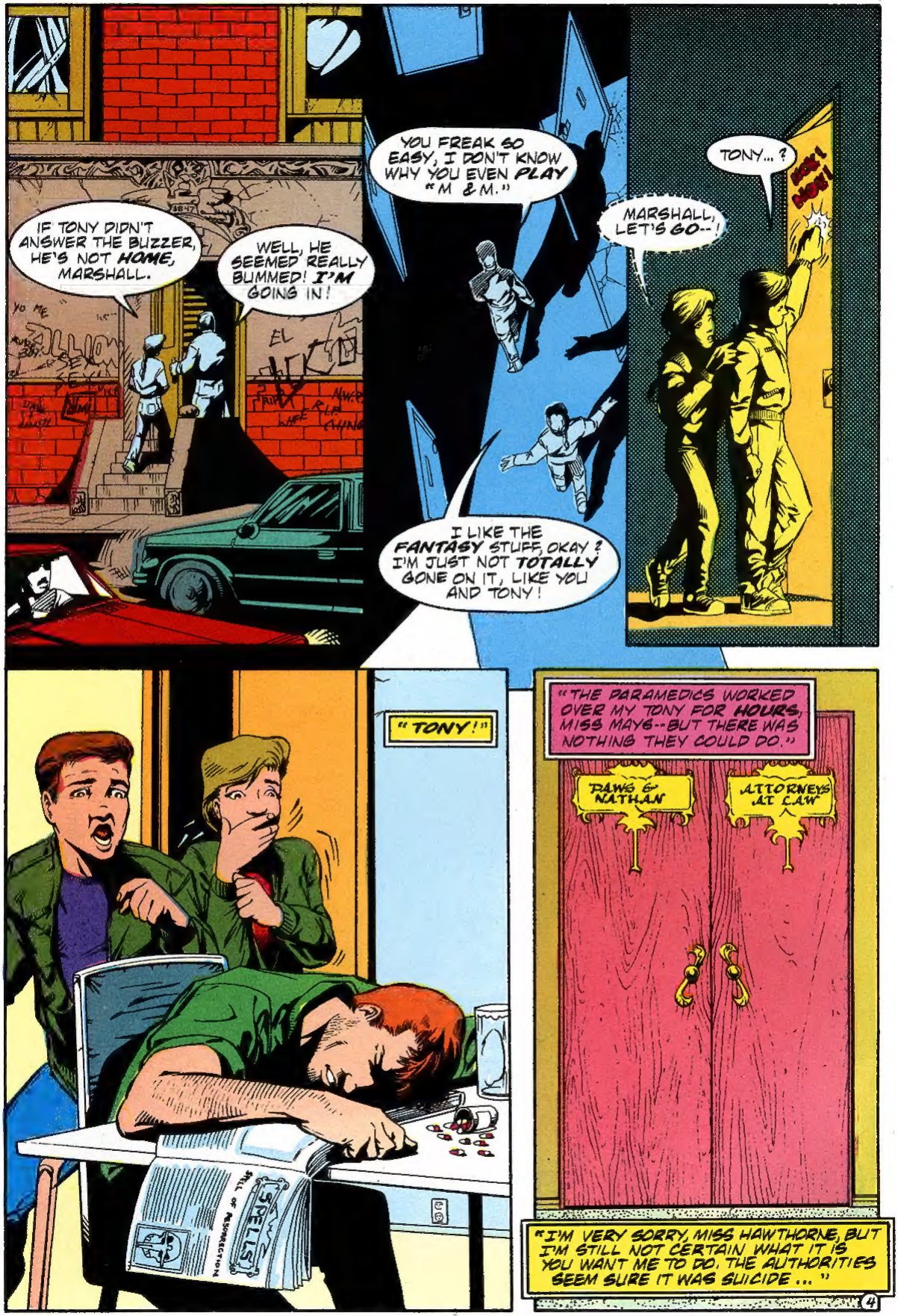
"THOSE COULD'VE BEEN THERE A LONG TIME, TONY."
"I KNOW THAT, DWEEB! DUNGEONMASTER, DO WE SMELL ANYTHING?"
"YES, THERE IS THE SCENT OF SOUR AMMONIA ON THE AIR--AND IT'S GETTING STRONGER."


"AMMONIA? OH, GOD, IT'S A SLIME-THING! I'LL CAST A REVERSE-TIME-SPELL--!"
"NO WAY, PUNK! I DRAW MY LONGSWORD AND DAGGER, AND I ATTACK! I ROLL FOR HIT POINTS!"
"TONY, WE HAVE TO WORK TOGETHER...!"

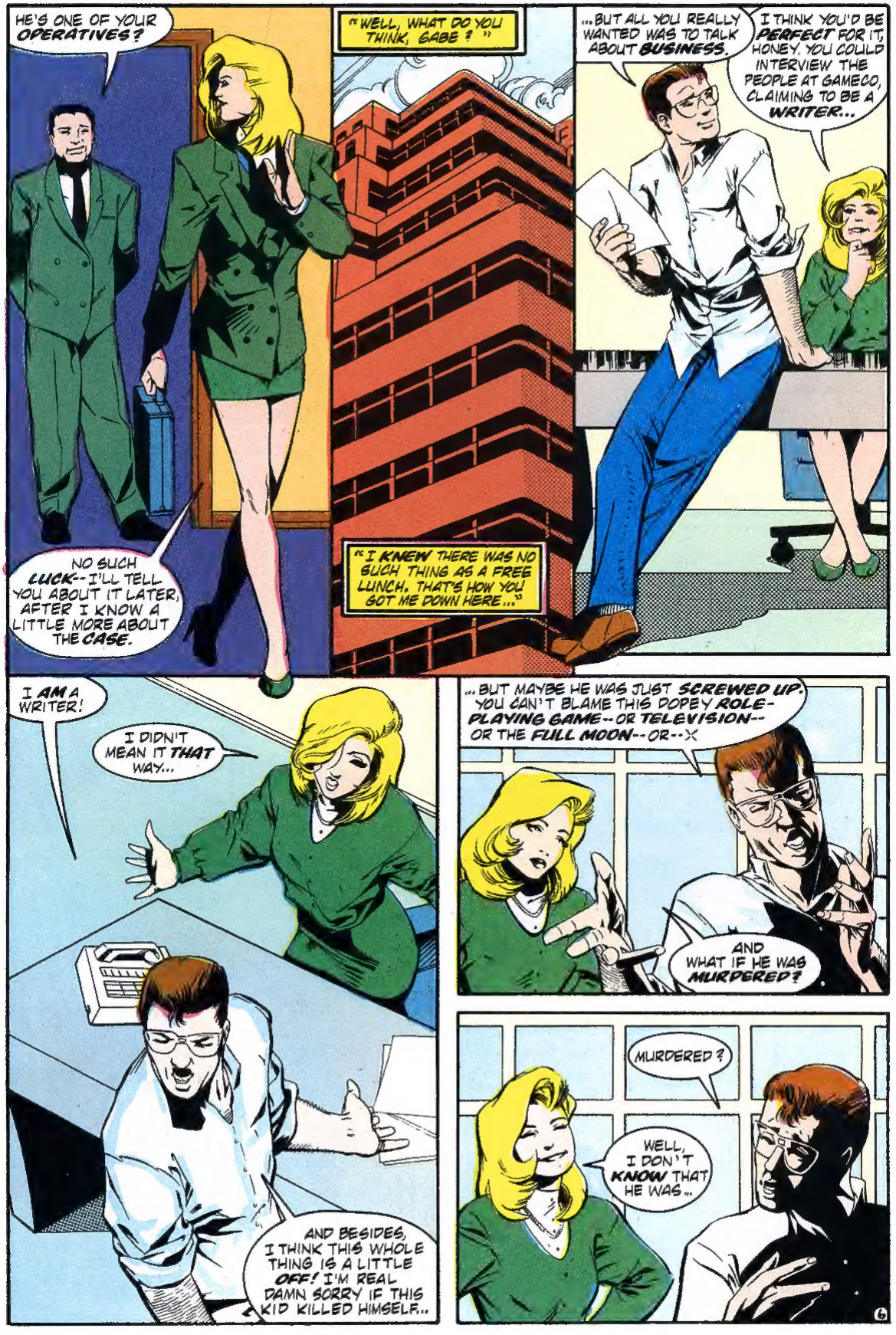
"BAD NEWS, TONY--YOU HAD TO ROLL A SEVEN OR HIGHER! THE UGLOID KILLED YOU!"
"NO! NOT ANTONIO THE MIGHTY...!"
"TOO BAD, TONY..."


MONSTERS & MAGIC
M.C. HAMMER
ROLE PLAYING
YOU CAN'T TOUCH THIS
...BUT YOU SHOULD HAVE LET ME CAST MY SPELL!
CANNIBAL WEMEN
THE AVOCADO JUNGLE OF DEATH
ANTONIO CAN'T BE DEAD! I'VE PLAYED HIM FOR YEARS...
MAGIC MONSTERS
IS SCREEN
MARSHALL WAS RIGHT, TONY, YOU SHOULD HAVE ATTACKED THE UGLOID WITH HIM AND TERRY--TEAMWORK IS WHAT "MAGIC & MONSTERS" IS ALL ABOUT!


HEY, WHAT'S THE BIG DEAL, TONY? YOU CAN ROLL ANOTHER CHARACTER NEXT TIME!
STUFF IT, DOPE! HE WAS MY CHARACTER FOR YEARS! HE WAS LIKE...LIKE ME!
MARSHALL, DO YOU WANNA SEE "ROMEO AND JULIET" AT THE MIDNIGHT MOVIES? IT'S--
NAH, WE'RE ALL GOING TO THE "EVIL DEAD" MARATHON AT THE OMNIPLEX, TERRY! WANNA COME ALONG?
MAYBE I'LL MEET YOU GUYS LATER.
YOU CAN'T TAKE THIS TOO SERIOUSLY, TONY. "MAGIC & MONSTERS" IS JUST A GAME.
MAYBE TO YOU, MR. OLSEN, YOU CREATED IT! BUT NOT TO ME!
MY FOLKS HAVE MOVED AROUND A LOT, I NEVER HAD ANY CLOSE FRIENDS-- UNTIL I FOUND "M & M".
WHY DON'T YOU GO TO THE MOVIES WITH THE OTHER KIDS? THEY'RE A LITTLE YOUNGER, BUT--
NAH. I THINK I'LL JUST HANG AROUND HERE FOR AWHILE.
JUDITH, TONY HAWTHORNE WANTS TO STICK AROUND UNTIL CLOSING. MAYBE HE CAN HELP YOU IN LOCKING UP.
IF YOU LIKE, DESMOND.
YOU REALLY OUGHT TO RECONSIDER MERCER'S OFFER TO BUY US OUT.
YOU COULD REALIZE A TREMENDOUS PROFIT-- WE ALL COULD.
I'M NOT SELLING, JUDITH. GAMECO IS MY COMPANY, I'M NOT SELLING OUT TO SOME CONGLOMERATE. SEE YOU ON MONDAY.
3

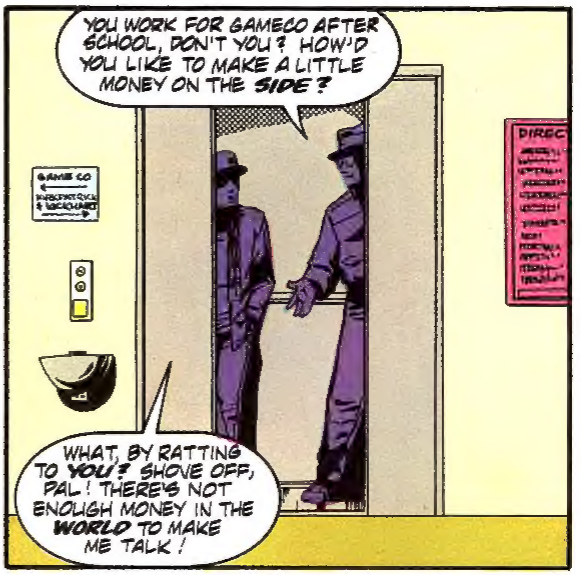

IF TONY DIDN'T ANSWER THE BUZZER, HE'S NOT HOME, MARSHALL.
WELL, HE SEEMED REALLY BUMMED! I'M GOING IN!
YOU FREAK SO EASY, I DON'T KNOW WHY YOU EVEN PLAY "M & M."
I LIKE THE FANTASY STUFF, OKAY? I'M JUST NOT TOTALLY GONE ON IT, LIKE YOU AND TONY!
MARSHALL, LET'S GO--!
TONY...?
KICK, PUSH!
"TONY!"
SPELLS
"THE PARAMEDICS WORKED OVER MY TONY FOR HOURS, MISS MAYE--BUT THERE WAS NOTHING THEY COULD DO."
RAWG & NATHAN
ATTORNEYS AT LAW
"I'M VERY SORRY, MISS HAWTHORNE, BUT I'M STILL NOT CERTAIN WHAT IT IS YOU WANT ME TO DO. THE AUTHORITIES SEEM SURE IT WAS SUICIDE..."

I THINK THERE'S THE BASIS FOR A MAJOR SUIT AGAINST THE OWNERS OF "MAGIC & MONSTERS." I'D LIKE THE MAZE AGENCY TO DO THE LEGWORK FOR ME.
I SEE. IT SEEMS LIKE A FASCINATING CASE, MR. DAWS...
...HOW DO YOU FEEL ABOUT THIS, MRS. HAWTHORNE? DID YOUR SON HAVE A HISTORY OF--FORGIVE ME--MENTAL INSTABILITY?
HE >SOB< HE COULDN'T HOLD A JOB... HE DIDN'T HAVE ANY FRIENDS... BUT HE WASN'T CRAZY. I THINK IT WAS THAT DAMN GAME, MISS MAYS...
...HE NEVER USED TO PLAY IT WHEN HE LIVED AT HOME... BUT AFTER HE MOVED OUT, IT WAS ALL HE TALKED ABOUT! PLEASE, HELP ME!
I'LL CALL YOU LATER, MRS. HAWTHORNE. THE SECRETARY WILL CALL YOU A TAXI.
IT'S A FASCINATING CASE, JENNIFER--
--AND POSSIBLY ONE FOR THE BOOKS. I THINK YOU'LL WANT IN ON IT. WHY DON'T WE DISCUSS IT OVER LUNCH?
I'D RATHER CALL YOU AFTER I'VE READ THESE FILES, PALMER...
...AND JUST FOR YOUR INFORMATION, I'M AN ENGAGED LADY NOW.
JENNIFER, CONGRATULATIONS...!
...I HOPE THIS GUY REALIZES WHAT A GOOD THING HE'S GETTING!
HE'D BETTER! AS A MATTER OF FACT, YOU MAY GET A CHANCE TO MEET HIM-- I MAY BE USING HIM ON THIS CASE.
5

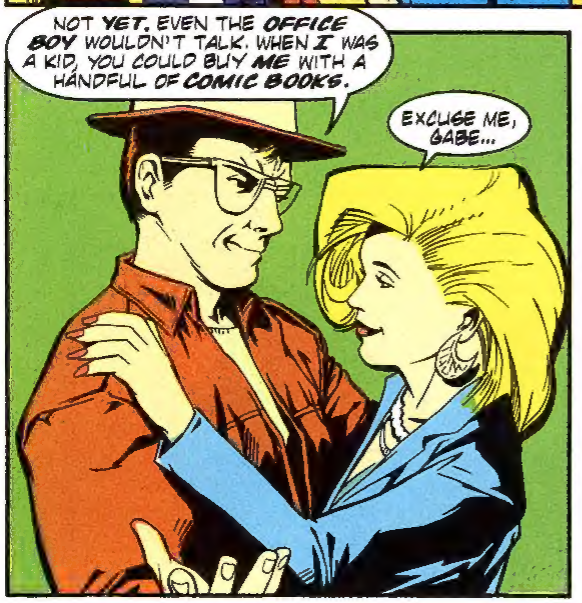

HE'S ONE OF YOUR OPERATIVES?
NO SUCH LUCK--I'LL TELL YOU ABOUT IT LATER, AFTER I KNOW A LITTLE MORE ABOUT THE CASE.
"WELL, WHAT DO YOU THINK, GABE?"
"I KNEW THERE WAS NO SUCH THING AS A FREE LUNCH. THAT'S HOW YOU GOT ME DOWN HERE..."
...BUT ALL YOU REALLY WANTED WAS TO TALK ABOUT BUSINESS.
I THINK YOU'D BE PERFECT FOR IT, HONEY. YOU COULD INTERVIEW THE PEOPLE AT GAMECO, CLAIMING TO BE A WRITER...
I AM A WRITER!
I DIDN'T MEAN IT THAT WAY...
AND BESIDES, I THINK THIS WHOLE THING IS A LITTLE OFF! I'M REAL DAMN SORRY IF THIS KID KILLED HIMSELF...
...BUT MAYBE HE WAS JUST SCREWED UP. YOU CAN'T BLAME THIS DOPEY ROLE-PLAYING GAME--OR TELEVISION--OR THE FULL MOON--OR--
AND WHAT IF HE WAS MURDERED?
MURDERED?
WELL, I DON'T KNOW THAT HE WAS..
6

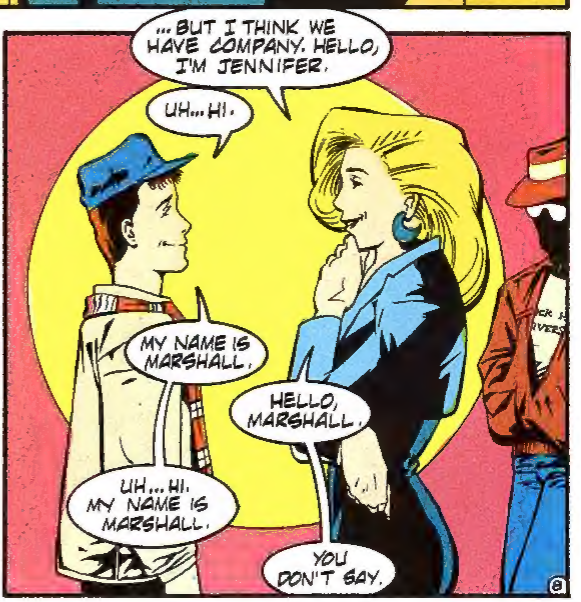
...BUT MRS. HAWTHORNE FORGOT TO TELL PALMER DAWG THAT A SIZABLE TRUST FUND SET UP FOR HER SON NOW REVERTS TO HER CONTROL.
OH, YEAH?
"OH, YEAH." ACE. PALMER WAS RIGHT ABOUT ONE THING--THIS CASE IS GOING TO BE A BIG ONE. AND THE MAZE AGENCY IS GOING TO BE RIGHT IN THE MIDDLE OF IT.
IS IT TOO LATE TO TAKE YOU UP ON THAT LUNCH?
MR. OLSEN, I'M NOT TRYING TO DO A HATCHET JOB ON YOU GUYS, MY EDITOR JUST WANTS A STORY, THAT'S ALL.
WE HAVE OUR OWN MEDIA CONSULTANTS, WEBB.
"SPIN DOCTORS," YOU MEAN! DON'T YOU WANT A CHANCE TO TELL AMERICA THE TRUTH?
IF YOU CAN LAND ME A SPOT ON "60 MINUTES," YES. OTHERWISE, I'LL CALL YOU.
I THINK THAT'LL DO IT FOR TODAY, MARSHALL. WHY DON'T YOU TAKE THAT MAIL TO THE POST OFFICE ON YOUR WAY HOME? BE SURE TO DRESS WARMLY.
JUDITH KELLER
SURE, MS. KELLER
7

HEY, KID...
WHAT DO YOU WANT?


YOU WORK FOR GAMECO AFTER SCHOOL, DON'T YOU? HOW'D YOU LIKE TO MAKE A LITTLE MONEY ON THE SIDE?
WHAT, BY RATTING TO YOU? SHOVE OFF, PAL! THERE'S NOT ENOUGH MONEY IN THE WORLD TO MAKE ME TALK!

OKAY, OKAY. BOY, THEY DON'T MAKE KIDS LIKE THEY USED TO.
NO LUCK, ACE?


NOT YET. EVEN THE OFFICE BOY WOULDN'T TALK. WHEN I WAS A KID, YOU COULD BUY ME WITH A HANDFUL OF COMIC BOOKS.
EXCUSE ME, GABE...


...BUT I THINK WE HAVE COMPANY. HELLO, I'M JENNIFER.
UH... HI.
MY NAME IS MARSHALL.
HELLO, MARSHALL.
UH... HI. MY NAME IS MARSHALL.
YOU DON'T SAY.

from the desk of Jennifer Mays

MAZE AGENTS

3622 Jacob Street, Wheeling, WV 26003

Dear Mike --

Aha! I thought that was a different inker last time around (*#14*). And I see in the Innovation Previews that another art team will be drawing *#16*. Mary Mitchell's pencils look pretty good, but I think the book would suffer if Rick isn't going to be regularly inking it. He's slated to return to the quarterly *Question* series so I hope both are within his grasp!

Meanwhile, Paul Smith's covers were very nice. If this and his upcoming shot on *HERO ALLIANCE* mean that he's joining Innovation regularly, so much the better. We've seen all too little of his work since those nice runs on *X-Men* and *Doctor Strange* some eight years ago.

The story of the convicted killer was interesting, as ever, and I thought you did a good job of setting up a series of possible suspects. I guessed at the mother straight away, as she was the only one I could see who would have had an interest in not allowing Oscar to die so painfully, by electrocution.

You appear to have researched this particular method of enforcing the death penalty quite thoroughly, for which you are to be commended. The rat poison used, though, displayed some convenient properties. The "poison" in rat poison is Warfarin, a drug which causes rats to hemorrhage internally. It's not particularly corrosive and, moreover, has a fairly specific antidote in vitamin 'K', the natural substance against which Warfarin acts. And on a more general note, there are fewer red herrings than there used to be! On the other hand, it's good to see Jenny and Gabe's relationship progressing fairly smoothly. Too many couples in comics go through exaggerated angst for too long, and whilst such matters are never without pitfalls, happiness is possible and also deserved.

As for your five little words -- "but there ought to be" -- in the text piece, you left your argument deliberately unsaid. I live in a country without a death penalty, where several free votes (as opposed to votes along party lines) in Parliament have gone against its re-introduction in the past few years. I'm glad there isn't such a punishment. I couldn't be the certifying doctor, and I couldn't be the man pulling the switch. Could you, Mike?

Malcolm Bourne
Bury, Lancashire, England

Dear Mike,

I'm writing to comment on your comment on the lettercol of *#14*: "There is currently no death penalty in New York State; but there ought to be." As a philosophy student, capital punishment is something which interests me deeply. I should point out that I don't agree that criminals guilty of crimes such as rape, murder, etc., should be let off. What I object to is execution as a viable means of punishment.

There are commonly held to be three reasons for employing the death penalty: deterrence, which unfortunately simply isn't effective and is open to abuse (i.e., anyone, whether guilty or not, can be executed as an example); Consequentialism, which holds that by executing the criminal you prevent him/her from committing any more crimes (this is the argument used by Batfans who want to see the Caped Crusader waste the Joker). However, Consequentialism is often called a "slippery slope" argument -- it becomes possible to execute anyone on the grounds that s/he may commit a more serious crime, or indeed any crime at all.

Therefore, the only valid instance in which capital punishment may be employed is as retribution. On the surface the retributive theory has a lot going for it: execution saves the taxpayer from contributing towards the cost of custodial sentences, ensures that the criminals and potential criminals are made fully aware of the price they must pay for their actions, etc. But where I feel the death penalty is rendered useless is in the risk of executing an innocent person. It is tempting to trust in the legal system as being omnipotent, to believe the enforcers of law & order will "always get their man" but consider the case of the Guildford Four. They were four people (all Irish) convicted of being I.R.A. terrorists responsible for blowing up a pub in Guildford. At the time all the facts pointed to these people being guilty: there was "conclusive" evidence, the accused even confessed to their crimes. Then last year the entire affair was proved to be a mockery of justice: the evidence was fixed, the confessions had been written by policemen and signatures had been beaten out of the Four.

Now if the death penalty had still been in place in this country they would have been sent to the gallows without a second thought: the public was convinced they had done it and the tabloid press howled for them to die. But they didn't do it -- they were innocent. This is my point; the chances of executing an innocent person are too high to make capital punishment acceptable. I don't care what excuses are offered, the "execution" of an innocent person is murder and that is fundamentally wrong.

The basic premise of any legal system should be the protection of the innocent over the prosecution of the guilty (although of course the latter is also important and necessary). The public can just as easily be protected from a rapist by putting the rapist behind bars for life (and I do mean life not just 30 years or whatever) as by execution. At least you can set a wrongly imprisoned person free, that's not so easy if the innocent person is dead.

Thanks for allowing me my say.

Robin McCaig
Glasgow G77 6EX UK

Man, what a can of worms I opened up! (Reader G.F. Kuhn of Prince Albert, Canada, raised similar points in an equally interesting letter.)

As a guy who's cracked some philosophy, socialogy and criminology texts of my own, I think you've underestimated -- and incorrectly defined -- deterrence as a factor. The point with deterrence is not that "Anyone, whether guilty or not, can be

executed as an example" (anyone may be executed at all), the point is that those persons considering murder may think twice if they know their actions may land them on Death Row. Since the death penalty is rarely invoked, even when given as a sentence, it cannot be known whether deterrence is a factor or not. Given this, deterrence should not be a factor in considering whether or not to invoke capital punishment. I also wonder if you've given Consequentialism a fair shake: in any just world, a person cannot be held responsible for crimes they may *commit, only for those they* have *committed.*

Retribution also has its downside, as you seem to have illustrated. I say "seem," meaning no offense, because I have no memory of ever having heard of the Guildford Four before reading your letter. However your account elicited from me exactly the same response as did a film called "The Thin Blue Line," which profiled a criminal case and, I belive, re-opened the case for investigation. I found the original investigation so sloppily handled, and found so many flaws in the investigators' reasoning that I wondered how a conviction was ever arrived at.

I have to wonder if public outcry in the Guildford Four case blinded the official investigators, causing them to corrupt their offices by forging confessions. If so, severe scrutiny is due the system of justice, not necessarily the penalties it incurs.

However, taking all the above reasoning into account, what possible reason can there be for keeping a convicted, confessed killer like Charles Manson alive? Every few years a news story is run about him filing for parole, and though it's always treated as a "wacky news" story, I find it frankly chilling that the criminal justice system could even think about pardoning him, an individual in whose guilt there can be no doubt. It is here that the retributive aspect of the death penalty seems most effective: once it is invoked, the subject will never have a chance to commit another crime.

On the lighter side (if there is one), I agree that if the Joker commits murders, he should be killed -- to have him continually committed to Arkham Asylum demeans those whose lives he's taken (ditto with Manson), and belittles the authority of the story's hero. However, he's just too darn good a villain to do away with (the Joker, not Manson). My solution to this was to simply not have him commit any murders, playing him as a man who would *kill, but whose murderous attempts were always foiled. Some may decry this as a throwback to the unduly-maligned 1950's Batman, but those above-mentioned stories -- by Alan Davis, Paul Neary and myself -- were recently reprinted in the expanded version of* The Greatest Joker Stories Ever Told.

Uh oh, publisher Campiti is asking -- at the top of his voice -- why we're plugging Batman *material in these pages. Good question.*

-- MWB

Dear David and Mike,

re: *MAZE AGENCY #14*

Let me just get to the point. Despite his fears and reservations about killing, Gabe did what he did mostly out of natural instinct. Jen was in dire danger, and Gabe didn't want to lose the woman he loves. Granted, he used an extreme measure, one he abhors, even after the fact, but this is totally understandable.

As for the story itself, well, this was quite good. The case was open-and-shut from the get-go (I knew it was Mrs. Spaulding from the first), with no red herrings. It read like an average TV mystery, but done better than that. Another A-plus effort, cover included.

See you in thirty.

Jacob Gilbert
Troy, NY

This seems as good a place as any to mention that the title of **#14**, *"Before Midnight," was originally used by Rex Stout as the title of a 1955 Nero Wolfe novel, though there it referred to contest deadlines rather than the ultimate deadline.*

--MWB

Dear Mr. Barr,

My first exposure to the mystery genre came with those classic Rathbone-Bruce movies on TV when I was in the third grade. Then a cousin lent me the first 12 "Hardy Boys" books; I discovered Conan Doyle's stories not long after. Now I'm a certified addict and proud of it. When I first heard about *THE MAZE AGENCY*, I was skeptical, but decided to give it a try. Now I'm a certified addict and proud of it.

Each issue of this title has gotten better, from the beginnings at Comico right on over to Innovation. The characters are excellent, the mysteries clever and the art beautiful. I loved the Ellery Queen team-up, but I've always been a fan of team-up stories. It was issue *#14*, however, that prompted me to write.

The fourteenth issue ranks high as a personal favorite for several reasons. First of all, the "impossible" crime is one of those plot devices I never grow tired of. Secondly, there was a good deal of character development: Gabe's putting his love for Jennifer before his personal convictions and the fact that they're talking about living together. My favorite moment, however, was the escape of Dr. Rune. I don't know what you have planned for the character, but I hope that you will use him to give the book the one thing it has been missing: a "super-villain."

This is not to say that I want him wearing a fancy costume and trying to rule the world; nothing could be farther from the truth. There is a tradition in mystery stories, however, of giving the detective/hero a nemesis, an arch-enemy or, as Ellery Queen called it, "the player on the other side." Just about all great fictional detectives have such an enemy. Holmes and Moriarity. James Bond and Blofeld. Nero Wolfe and Fu Manchu. I could go on for pages on this subject because I became obsessed with the concept when I was in high school. This is what I'd like to see happen with Dr. Rune, since he doesn't seem to be the "forgive and forget" type. Keep in mind that he probably has a veritable army of followers he could use in his attempts to get revenge against Gabe and Jen. I don't want to mention any names (Okay: Swaggart and Baker), but recent events should make it clear that some people refuse to give up the philosophic or religious leader they've latched onto, no matter what that leader has done. Rune would be just the kind of man to exploit this.

Whatever you do, I'm sure it will be excellent. I write mysteries myself (nothing published, yet, but I'm working on it), and your work on this book can serve as a primer on the genre; I know it's reminded me of certain things I had forgotten. I have no worries about the quality of this book, just about how long you can keep writing it. The regular title, the special, the annual; pace yourself, man! If you were to get burnt out, the comics racks would be a much sadder place.

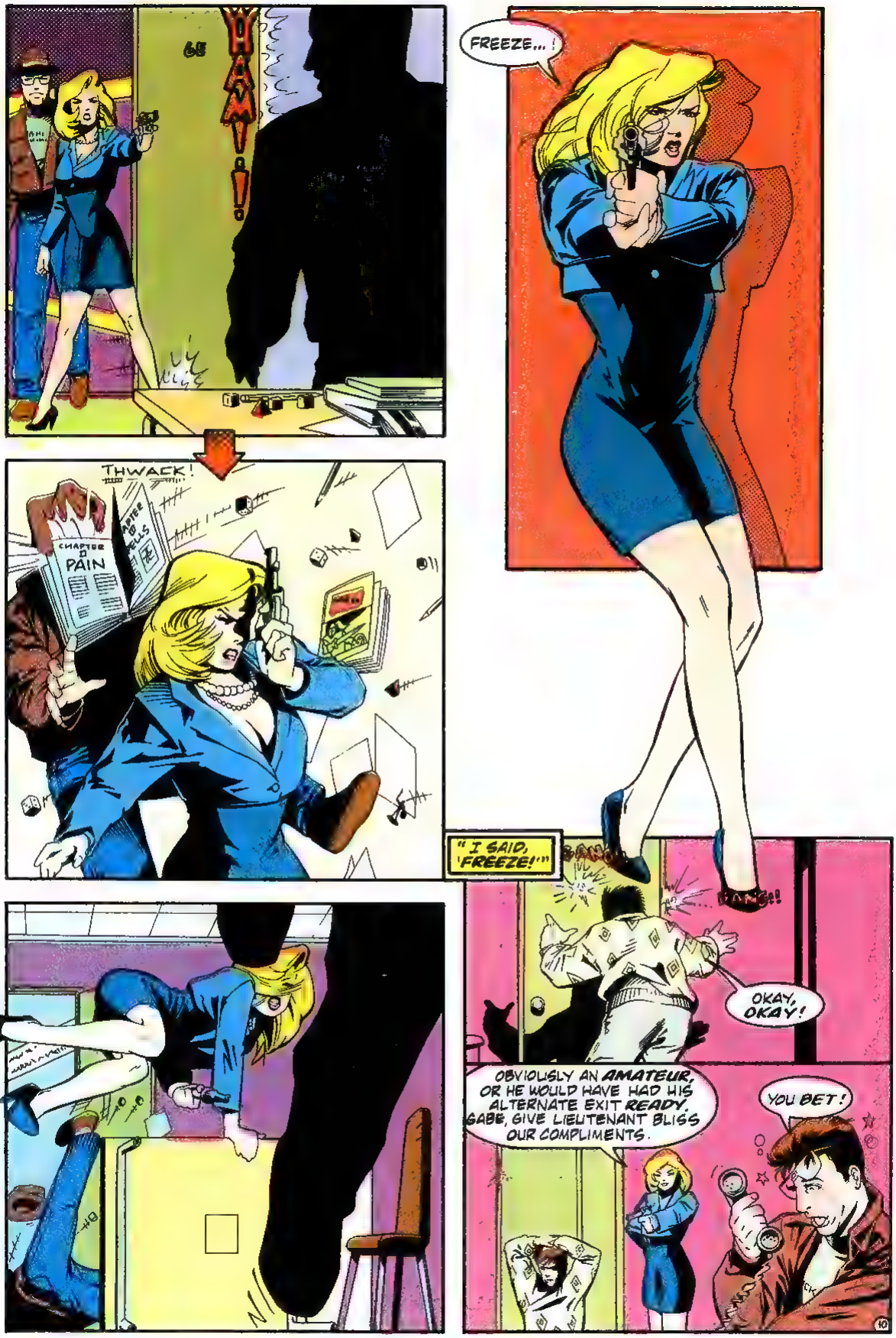
Brian J.P. Craig
Livingston, NJ 07039

Well, the bad doctor was back in **#18**, *and I think it's safe to say he'll be popping up again, when you -- not to mention Jen and Gabe -- least expect it.*

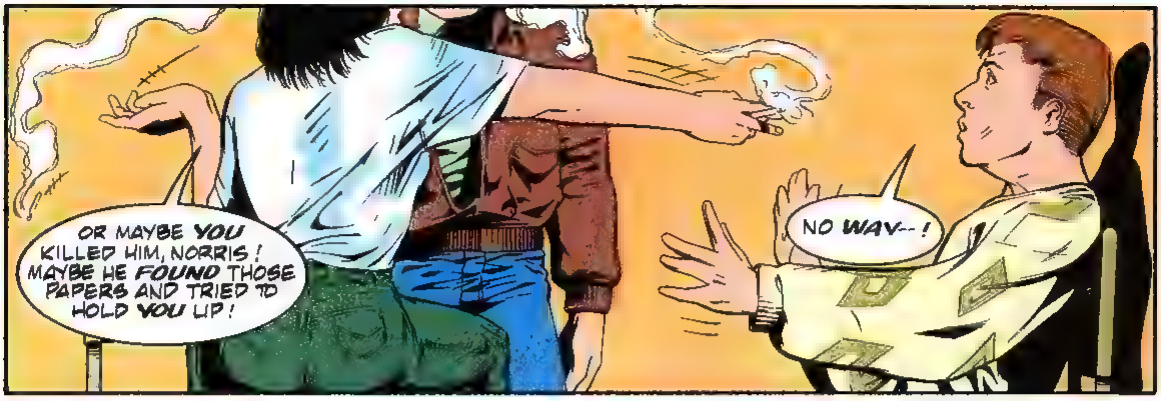
As to the writing schedule, don't worry. We produce an issue of **MAZE** *once a month, more or less, but the issues are often released on differing schedules, a situation which we're working hard to fix. I intend to write this book as long as I can find a discerning publisher and enough intelligent readers. So far, I've not lacked for either.*

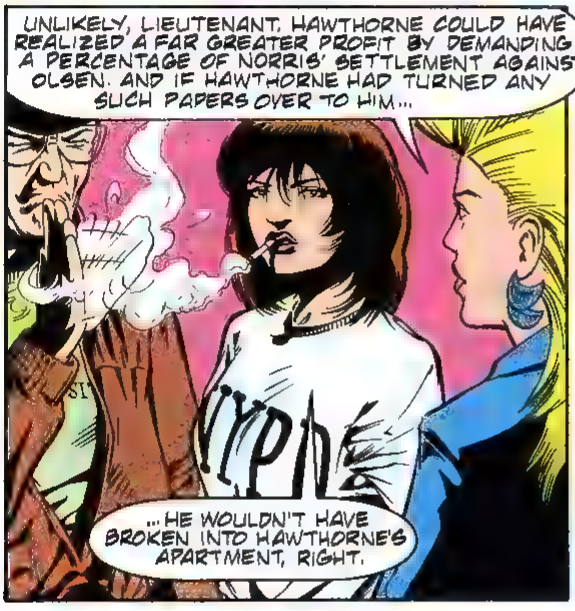
-- Mike W. Barr

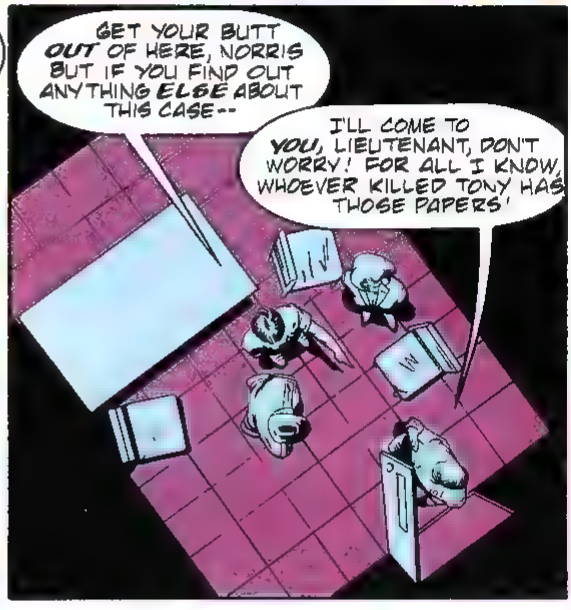
IF YOU WANT TO TALK ABOUT TONY HAWTHORNE, I MAY BE ABLE TO HELP YOU OUT.
THAT WOULD BE VERY HELPFUL, MARSHALL... I HAVE AN APPOINTMENT RIGHT NOW...
...BUT WHY DON'T WE MEET TOMORROW... SAY, FOR LUNCH?
SURE THING... HE'S NOT GONNA BE THERE, IS HE?
THREE'S A CROWD, DON'T YOU THINK?
LOBBY DIRECTORY
TAXI
WHY NOT JUST HEAR WHAT HE HAS TO SAY NOW?
BECAUSE I PERSUADED LIEUTENANT BLISS TO LET US HAVE A LOOK AT THE CRIME SCENE, BUT SHE WANTS THESE KEYS BACK THIS AFTERNOON.
I KNOW IT'S TOUGH TO GET AN APARTMENT IN THIS CITY, BUT--
KEEP BACK, GABE...
POLICE INVESTIGATION DO NOT CROSS!!
...THIS IS WOMAN'S WORK:
VIVE LE DIFFERENCE.
9


WHAM!!
FREEZE...!
THWACK!
CHAPTER 1
PAIN
"I SAID, 'FREEZE!'"
BANG!!
OKAY, OKAY!
OBVIOUSLY AN AMATEUR, OR HE WOULD HAVE HAD HIS ALTERNATE EXIT READY. GABE, GIVE LIEUTENANT BLISS OUR COMPLIMENTS.
YOU BET!
10

"YOUR I.D. CHECKS OUT, MR. NORRIS--UNFORTUNATELY, YOUR ALIBI DOESN'T."
"I WAS ON THAT PLANE, LIEUTENANT! IF YOU CHECK THE AIRLINE, THEY'LL--"
POLICE HEADQ
OH, THEY REMEMBER A CRAIG NORRIS ON THE FLIGHT FROM SAN FRANCISCO, AND THEY EVEN DESCRIBED YOU. BUT THE PLANE GOT IN EARLY; YOU HAD PLENTY OF TIME TO GO TO TONY HAWTHORNE'S PLACE AND--
KILL HIM? I DIDN'T!
SO YOU SAY. BUT NOW THAT YOUR ALIBI HAS BROKEN DOWN, MR. NORRIS, YOU OWE US AN EXPLANATION.
WHAT'S YOUR CONNECTION WITH HAWTHORNE?
>SIGH< ALL RIGHT...
I HUNG AROUND THE GAMECO OFFICES ON THE NIGHTS THEY PLAY-TESTED THE GAMES, AND PICKED UP HAWTHORNE. HE LOOKED LIKE A SMART KID
ASSUMING WE'RE NOT TALKING VICE SQUAD, IT SOUNDS AS THOUGH YOU WERE LOOKING FOR A SPY.
I WAS. I CREATED "MAGIC & MONSTERS," AND THAT SON OF A BITCH DESMOND OLSEN STOLE IT FROM ME, WHEN WE WERE ROOMING TOGETHER!
HE WOULDN'T CUT ME IN ON THE PROFITS--HE WOULDN'T EVEN RETURN MY CALLS!
WHICH MEANS YOU COULDN'T EVEN GET WITHIN SPITTING DISTANCE OF THE GAMECO OFFICES! SO YOU WANTED HAWTHORNE TO BE YOUR EYES!
"THAT'S RIGHT, LOOK AROUND, SEE IF HE COULD FIND ANY OF MY ORIGINAL PAPERS IN OLSEN'S OFFICE, TO INTEREST A LAWYER! BUT SOMEONE--MAYBE EVEN OLSEN--FOUND OUT, AND KILLED HIM!"


OR MAYBE YOU KILLED HIM, NORRIS! MAYBE HE FOUND THOSE PAPERS AND TRIED TO HOLD YOU UP!
NO WAY--!


UNLIKELY, LIEUTENANT. HAWTHORNE COULD HAVE REALIZED A FAR GREATER PROFIT BY DEMANDING A PERCENTAGE OF NORRIS' SETTLEMENT AGAINST OLSEN. AND IF HAWTHORNE HAD TURNED ANY SUCH PAPERS OVER TO HIM...
...HE WOULDN'T HAVE BROKEN INTO HAWTHORNE'S APARTMENT, RIGHT.


GET YOUR BUTT OUT OF HERE, NORRIS BUT IF YOU FIND OUT ANYTHING ELSE ABOUT THIS CASE--
I'LL COME TO YOU, LIEUTENANT, DON'T WORRY! FOR ALL I KNOW, WHOEVER KILLED TONY HAS THOSE PAPERS!

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Summer....

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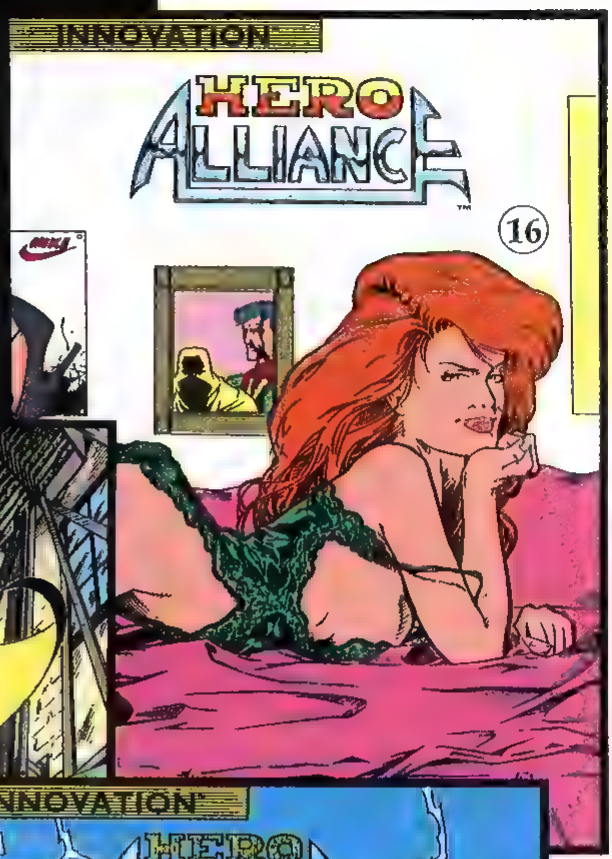

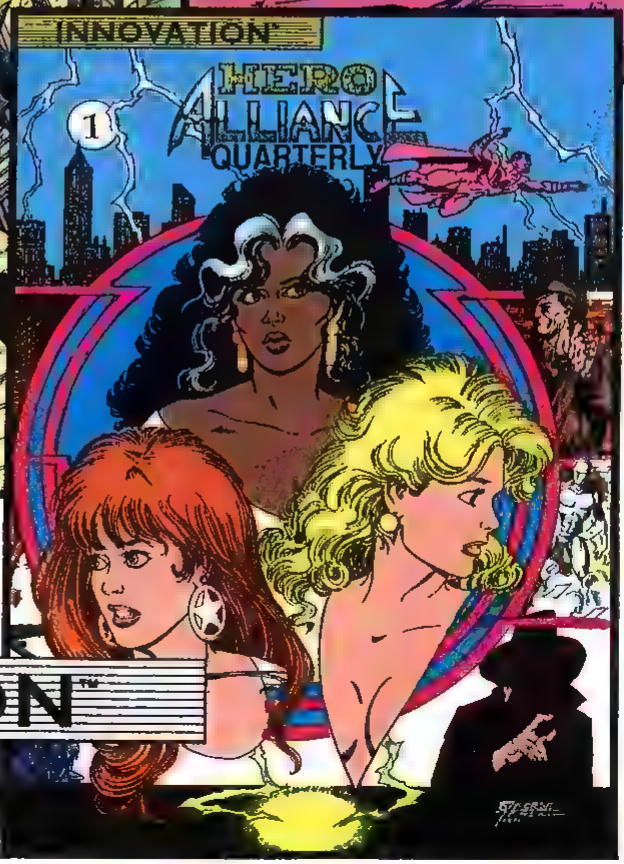

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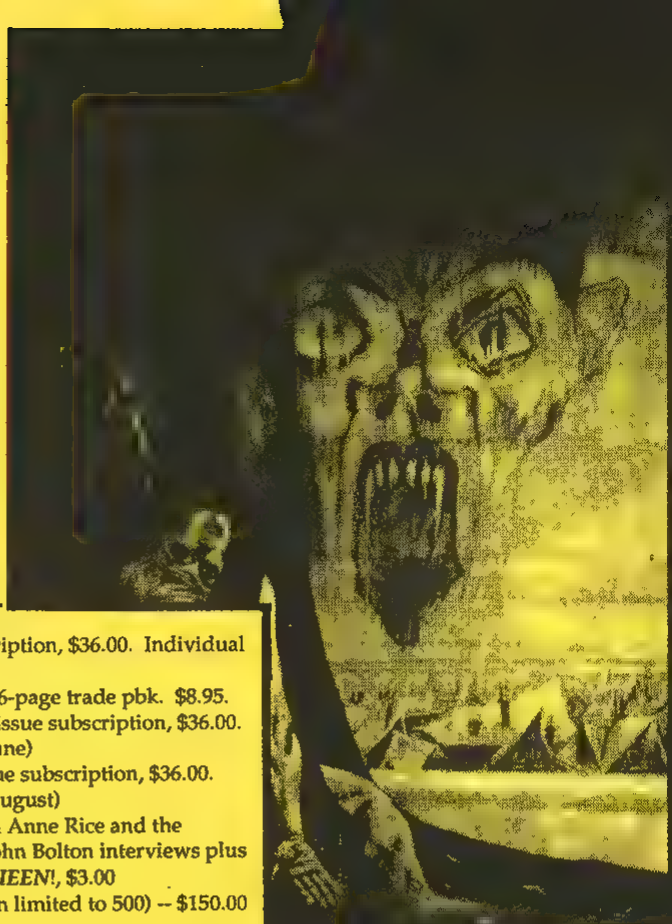

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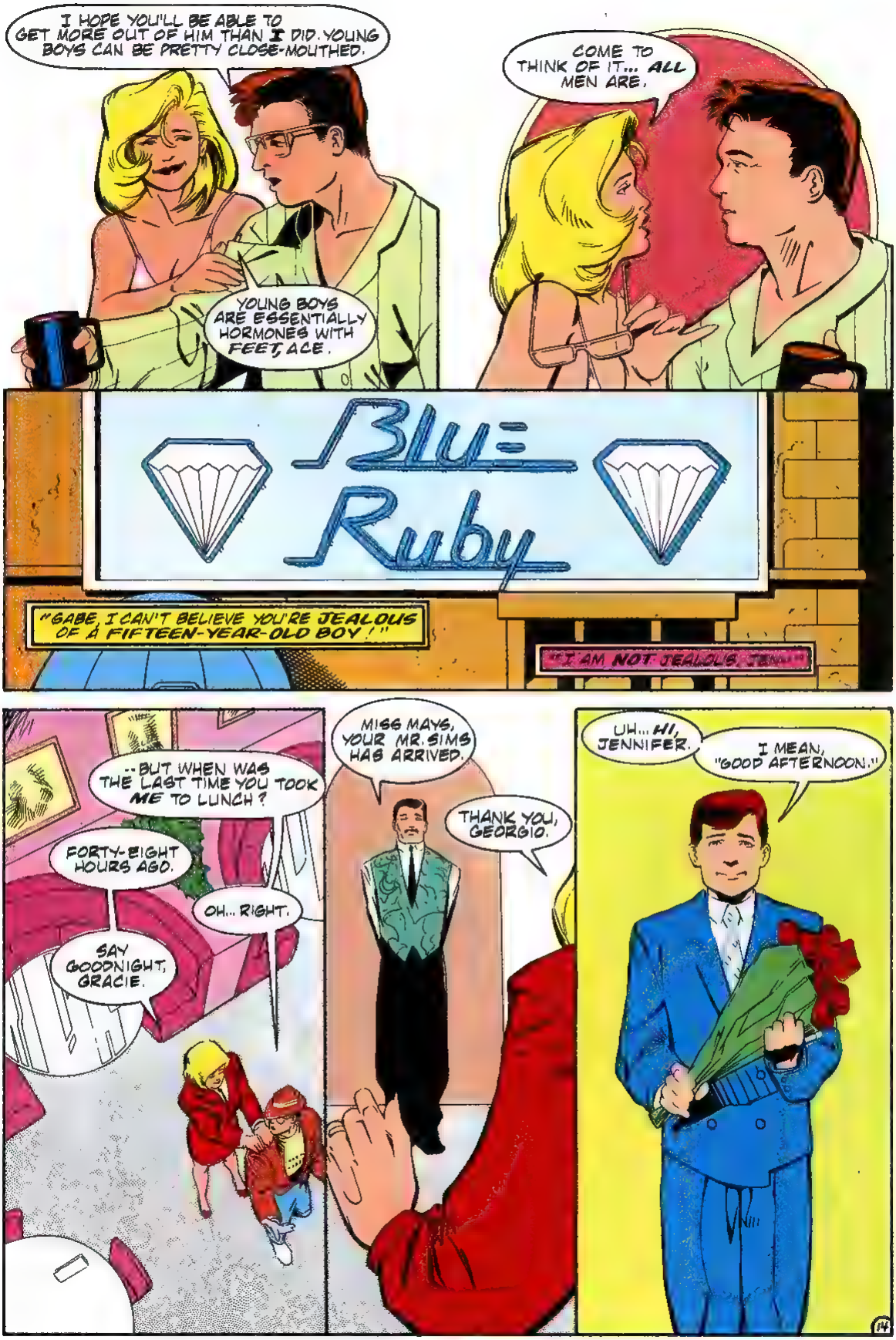
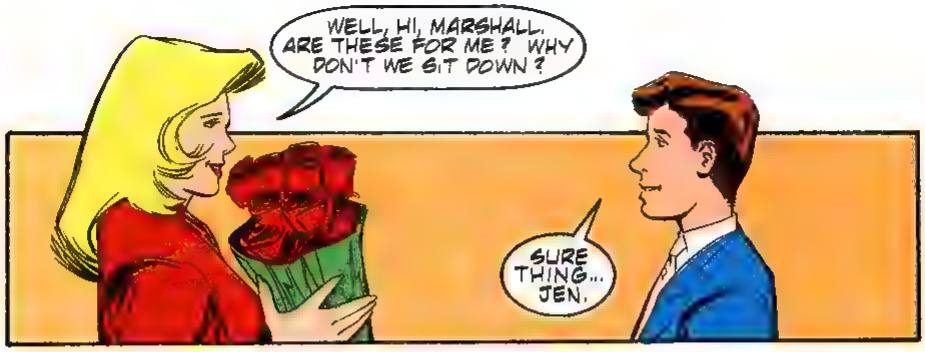
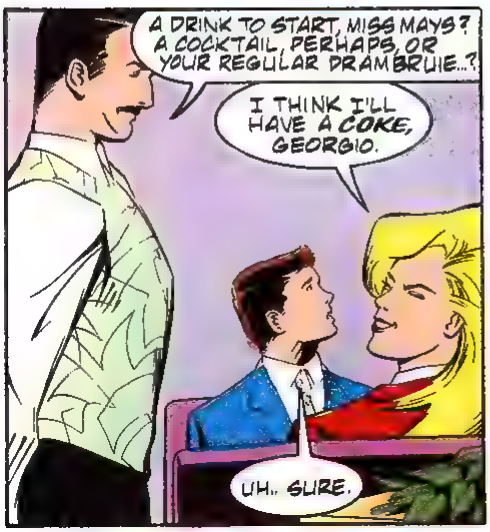
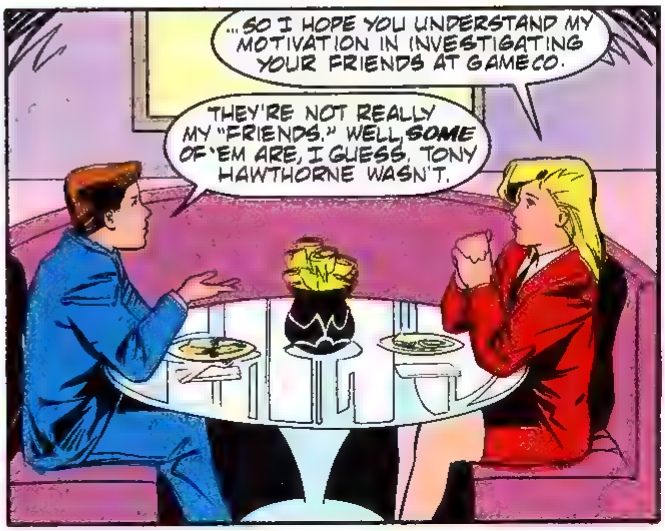
LISTEN, WILLIE, THE DAY MAX HARMON CAN'T HANDLE A SIMPLE SHADOW JOB IS THE DAY I START PUSHIN' UP DAISIES!
YEAH, I'M SURE IT WAS THE HAWTHORNE DAME'S HOUSE IN BROOKLYN. THEY WERE GOIN' AT IT HOTTER'N THE GREENHOUSE EFFECT...
...WHICH REMINDS ME, I'D BETTER BE GETTING HOME TO MARTY.
SO NORRIS AND MRS HAWTHORNE ARE AN ITEM. THINK THAT MEANS ANYTHING, BABE?
IT'S DIFFICULT TO SAY... PERHAPS I'LL LEARN MORE WHEN I'VE HAD LUNCH WITH YOUNG MR. SIMS, TOMORROW.
GIVE HER MY BEST, MAX. SEE YOU TOMORROW.
13

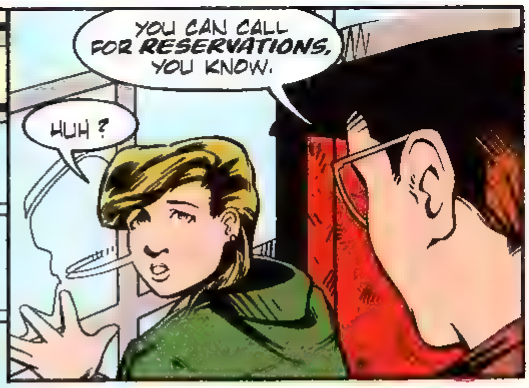

I HOPE YOU'LL BE ABLE TO GET MORE OUT OF HIM THAN I DID. YOUNG BOYS CAN BE PRETTY CLOSE-MOUTHED.
YOUNG BOYS ARE ESSENTIALLY HORMONES WITH FEET, ACE.
COME TO THINK OF IT... ALL MEN ARE.
Blu Ruby
"GABE, I CAN'T BELIEVE YOU'RE JEALOUS OF A FIFTEEN-YEAR-OLD BOY!"
"I AM NOT JEALOUS, JEN!"
--BUT WHEN WAS THE LAST TIME YOU TOOK ME TO LUNCH?
FORTY-EIGHT HOURS AGO.
OH... RIGHT.
SAY GOODNIGHT, GRACIE.
MISS MAYS, YOUR MR. SIMS HAS ARRIVED.
THANK YOU, GEORGIO.
UH... HI, JENNIFER.
I MEAN, "GOOD AFTERNOON."
14

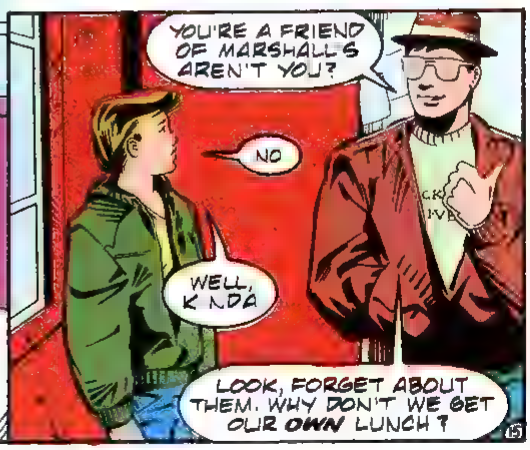

WELL, HI, MARSHALL. ARE THESE FOR ME? WHY DON'T WE SIT DOWN?
SURE THING... JEN.


A DRINK TO START, MISS MAYS? A COCKTAIL, PERHAPS, OR YOUR REGULAR DRAMBUIE...?
I THINK I'LL HAVE A COKE, GEORGIO.
UH.. SURE.


...SO I HOPE YOU UNDERSTAND MY MOTIVATION IN INVESTIGATING YOUR FRIENDS AT GAMECO.
THEY'RE NOT REALLY MY "FRIENDS." WELL, SOME OF 'EM ARE, I GUESS. TONY HAWTHORNE WASN'T.

TONY WAS SO INTO THE GAME, IT'S LIKE HE DIDN'T UNDERSTAND IT WASN'T REAL. HE'D GET TO INTO PRETENDING, HE'D FORGET WHAT WAS IN FRONT OF HIM.
AND DO YOU THINK HE MIGHT HAVE KILLED HIMSELF?


YOU CAN CALL FOR RESERVATIONS, YOU KNOW.
HUH?


YOU'RE A FRIEND OF MARSHALL'S AREN'T YOU?
NO
WELL, KINDA
LOOK, FORGET ABOUT THEM. WHY DON'T WE GET OUR OWN LUNCH?

YOU WERE TALKING ABOUT MARSHALL.
YEAH.
I DON'T KNOW, TERRY BUT PROMISE ME IF YOU HEAR ANYTHING, YOU'LL CALL, OKAY?
OKAY.
THANK YOU FOR COMING, MARSHALL. CALL ME IF ANYTHING HAPPENS, WHETHER IT SEEMS IMPORTANT OR NOT, ALL RIGHT?
SURE, JENNIFER...
HOT DOGS
...THANKS, IT WAS GREAT.
OKAY, MAYBE TONY HAWTHORNE WAS KILLED D'YOU THINK IT'S--Y'KNOW-- DANGEROUS?
TO BE AROUND GAMECO? NOT IF THERE ARE OTHER PEOPLE AROUND, TERRY.
HEY, YOU LOOK NICE, MARSHALL. HAVE A HOT DATE?
SPACE
NEW VIDEO GAME
NO, THANKS, I ALREADY HAD ONE.
I WASN'T TALKING ABOUT ME...
HELLO, MR. OLSEN'S..
BOINNG...
I'LL TAKE THAT.
16

from the desk of
Jennifer Mays
Special Bonus Lettercol!

MAZE AGENTS

3622 Jacob Street, Wheeling, Wv 26003

INTO THE MAZE

By far the most noteworthy aspect of *MAZE AGENCY #16* ("If Books Could Kill...") was the artwork by **Mary Mitchell, Don Martinec,** and **Paul Worley,** overshadowing not only the script by yours truly, but the cover by comics giant **Russ Heath.**

At least, that seems to be the case if the mail was any indication...

--MWB

MAZE folks:

I just finished issue **#16,** and I wanted to tell you I really like Mary Mitchell's work. The costuming was excellent, and I enjoyed the little humorous touches -- like the cherub at the end of the story. She kept the established characters recognizable, while rendering them convincingly in her own style.

Great work!

Perry Whittle
San Francisco, CA

Of course, not everyone was as happy to see Mary's debut in these pages...

Dear David (Campiti, Publisher par excellence):

re.: *MAZE AGENCY #16*

Oh, brother, what a mess! I've seen Mary Mitchell's work before (in DC's *Manhunter),* so I hoped this would be worth a try, so I wouldn't have to be distracted from the script. Regrettably, this isn't the case. I've also seen Don Martinec's work before, and it makes me ill! Thank goodness for another excellent script from Mike W. Barr, else this issue is a complete waste, and for *MAZE,* that's rare.

Is Gabe trying to set up something besides a working relationship with Larabee? Behind Jen's back, yet! Oh, I see now (I think). After his brief spat with Jen, Gabe probably needed someone to talk to. There are other ways to interpret that scene, you know.

Jacob Gilbert
118 4th St., Apt. #1
Troy, NY 12180

Your letter presents a diverse opinion, J.G., which is always welcome, but I wish you had been a little more specific in the details, a little more constructive in the criticism. for instance, you describe the work of Mitchell, Martinec, and Worley as "a mess," but never go on to say why.

Did the characters not look like themselves? Was the style of the artwork too simple? Reader Whittle provided examples of why he liked *the art, and it would be a great help to me and to Innovation if you could tell us why you* disliked *it. Maybe there's some way Mary can make her style more palatable, or maybe her style is just too different after the more detailed art of guys like Adam Hughes, Robb Phipps and Mike Okamoto -- all talented chaps, but in different ways.*

How did you feel about Mary's work last issue, as inked -- somewhat differently -- by Mike Witherby? We aim to please, but we can read only letters, not minds.

-- MWB

Hello, Mike,

MAZE #16 was a little tricky. I'm glad someone knew about the pseudonyms, because I was lost. Despite the fact I had no idea who the killer was, I enjoyed this issue.

Gabe and Jennifer continue to please the romantic in me. I hope that you continue to let their romance move at a nice pace. I realize that the path of true love is sometimes rocky, but don't break them up just for the sake of a storyline. A happy couple can be interesting, despite what is shown on television.

Would love to see ***THE MAZE AGENCY*** as a novel, any chances?

Keep hope alive.

Jesse W. Jackson
3705 William Dehaes #2502
Irving, TX 75038

Keep Bob Hope alive? I didn't even know he was sick!

But seriously, there's a chance of seeing ***MAZE*** *in prose. I've written a* ***MAZE*** *novel which is currently being circulated by an agent. No promises, but we'll see. Watch this space for any developments. (Believe me, I won't be shy about reporting any news!*

--MWB

Hey, David --

re: ***THE MAZE AGENCY #16.***

I had never purchased an issue of this title prior to this point in time. Nor did I have any sort of burning desire to do so. However, when I was informed that Mary

Mitchell would grace this particular issue with her artistic wizardry I knew I would have to break down and purchase it.

Mike Barr's story was good. Quite good, in all honesty. But it was totally obscured by the visuals.

I'm crazy about Mary's artwork! The lady is possessed of tremendous talent, as well as a real interesting feel for arrangements and panel layouts. And the overhead angle she used on page 11 was excellent, but page 7 was my personal favorite.

The sky's the limit for this incredibly talented lady and I can hardly wait to see what new undertaking she dicides upon next. She's great.

"Uncle" Elvis Orten
17650 Dawson Rd.
Dawson Springs, KY 42408

No argument here, Uncle Elvis (why do I have this sudden urge to inquire after Colonel Tom?), although Jacob Gilbert might give you a run for your money.

Anyway, welcome to ***THE MAZE AGENCY****; hope you enjoyed Mary's second appearance in these pages last issue, and I also hope that you liked the stories enough to read* ***MAZE*** *every issue. The artists may change, but the stories are always by --*

-- MWB

Mazers --

Thought I'd comment on the one-part, two-part, three-part or more issue question. While I've been enjoying the series, sometimes some stories do seem truncated.

I'd like to see a coulpe of two-parters, as a sort of trial balloon.

Mary E. Gray
414 Winterhaven Drive
Newport News, VA 23606

Dear Maze Agents:

The debate seems to be raging over whether or not ***THE MAZE AGENCY*** should have two-part storylines. Well, I think that that is an exceptional idea, because there has to be stories brewing that can't be contained and solved in one issue. As long as you keep it to a two-issue minimum, the stories could be done better than ever, and would give the readers a chance to gather all the clues and piece the puzzle together. If the stories went for more than two issues, then I believe the mystery would be drawn thin, and it may drag on too long.

However, if all else fails, keep using the same formula that's been proving to work...the one ***THE MAZE AGENCY*** has been employing since issue ***#1***!

Thomas May
11520 Hubbard St.
Moreno Valley, CA 92387

If it ain't broke, don't fix it, eh, Tom? At the current time, multi-part stories are problematic, at least until we can get a regular artist (or at least, a more *regular artist) and something resembling a regular publication schedule.*

But when we get those wrinkles ironed out, don't be surprised to see us test the waters with a two-parter.

--MWB

Dear Mike,

What I like most about your stories is the detail given to characterization (from their mannerisms to the clothes they wear). I love the interplay between Jennifer, Gabe and all the other supporting characters (especially the beautiful and intriguing Puerto Rican, Lieutenant Bliss). Please spotlight Lt. Bliss again, since she is the only hispanic heroine in comics!

Any chance of a non-murder mystery? Every issue has a murder, and it gets somewhat tiresome (but I still enjoy the title and will continue to buy it). Please continue to feature guest-artists on the covers because they bring more attention to the title. Who do you have lined up for the future? Maybe Neal Adams or George Perez or Jack Kirby?

Finally, what are the chances for some DC/Innovation crossovers? I would love to see Batman alongside ***THE MAZE AGENCY***, with art by Adam Hughes or Alan Davis.

I think it would be a-Maze-ing!

Nelson Jimenez
149 Myrtle Ave. #4
Stamford, CT 06902

I have no idea how feasible a Batman/Maze Agency *crossover is, Nelson (although I would prefer to think of it as a* Maze Agency/Batman crossover*), but the idea of Gabe posing for a picture beside the giant dinosaur in the Batcave does elicit a chuckle, doesn't it...?*

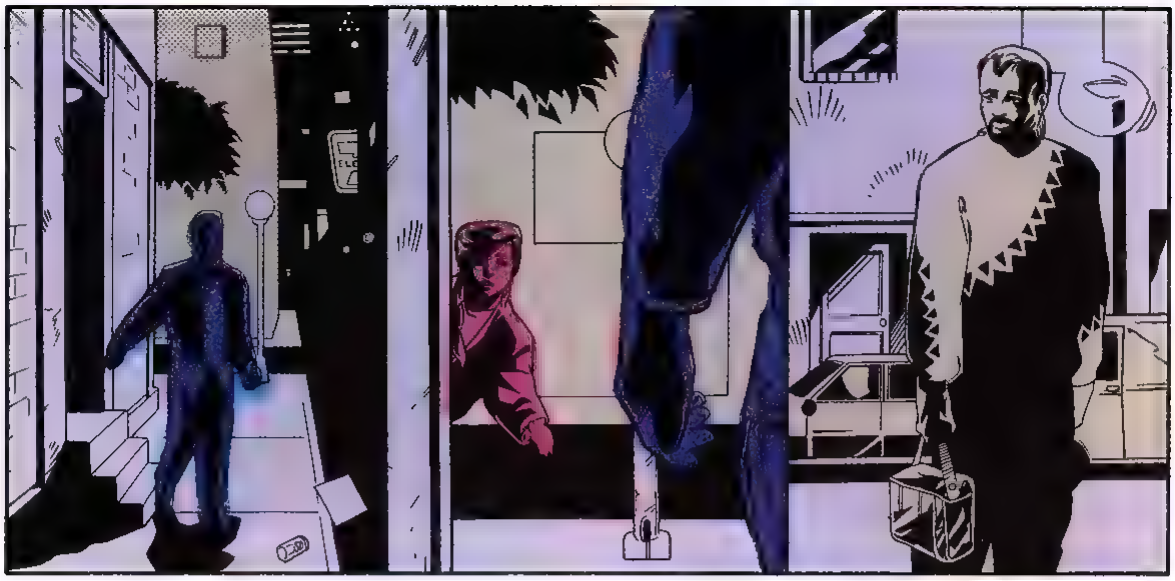
Lt. Bliss may be the only hispanic heroine currently *appearing in comics, but she was preceded by a female version of* Wildcat *that appeared in DC's* Infinity Inc. *comic, written by my pals Roy and Dann Thomas. You might check out the back issues -- but some of 'em are drawn by my old Bat-partner Todd McFarlane, so they won't be cheap.*

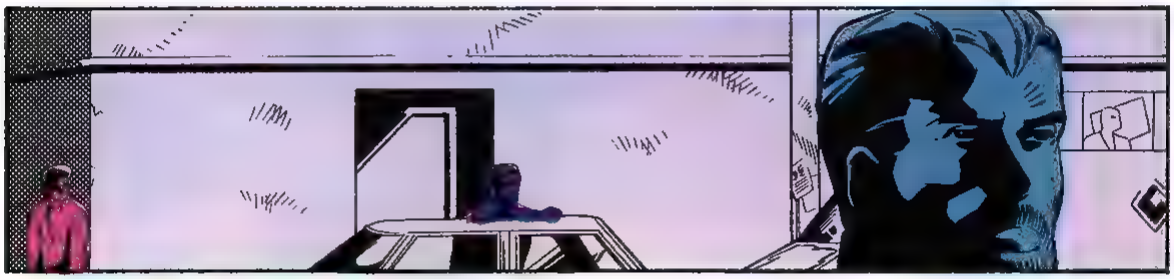
As to cover artists, I hoped you enjoyed this issue's effort by ***Jan Duursema*** *and old crony* ***Rick Magyar*** *--sword-and-sorcery comes kind of easy for this team, and I got a kick out of their version of Jennifer as a barbarienne.*

Next issue, we'll have our first-ever painted *cover by -- but I'm getting ahead of myself...*

-- Mike W. Barr
March, 1991

SURE, MR. OLSEN, IS THERE ANYTHING I CAN--
SLAM
DESMOND OLSEN PRESIDENT
DON'T HAVE A COW, MAN!
--NINE O'CLOCK, OR ELSE!
ALL RIGHT! I'LL BE THERE!
WHERE ARE YOU GOING, MARSHALL?
JUST OVER TO GAMECO, MOM. SPECIAL GAMETESTING NIGHT.
IS YOUR HOMEWORK..?
ALL DONE.
YOU SPEND AN AWFUL LOT OF TIME OVER THERE, SON. I WISH YOU'D FIND SOME MORE FRIENDS...
I'VE GOT TONS OF FRIENDS, MOM. BYE.
DEAR, WHERE'S THERESA?
SAID SHE WAS GOING OVER TO THAT "GAMING" PLACE. SOMETHING ABOUT A SPECIAL SESSION.
>SIGH< I NEVER THOUGHT I'D SAY THIS, BUT I WISH SHE'D BE MORE INTERESTED IN BOYS.
SHE'S YOUNG, DEAR.. GIVE HER TIME.





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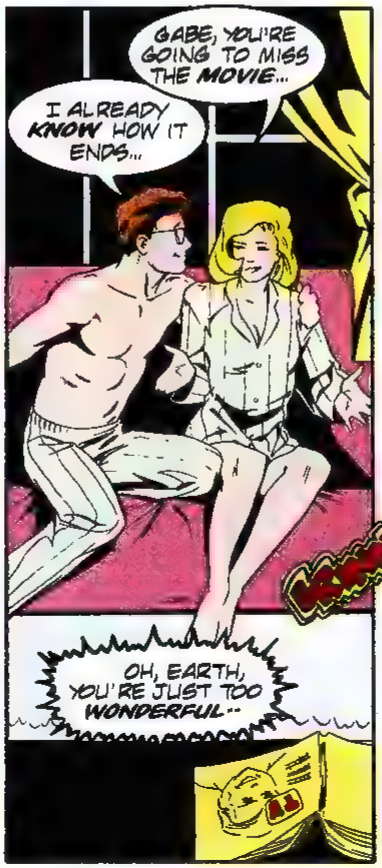
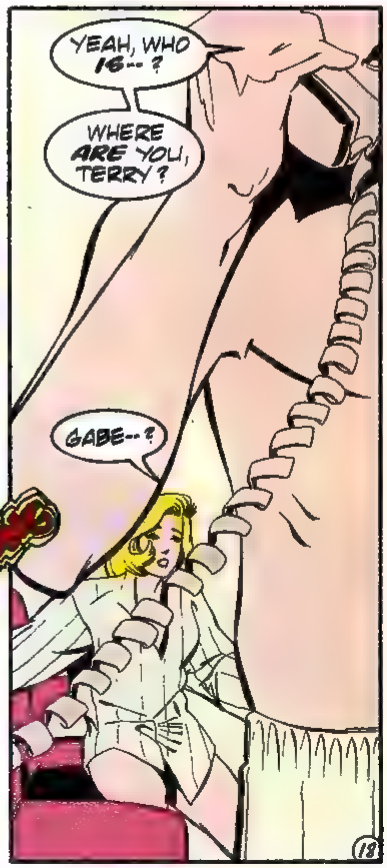
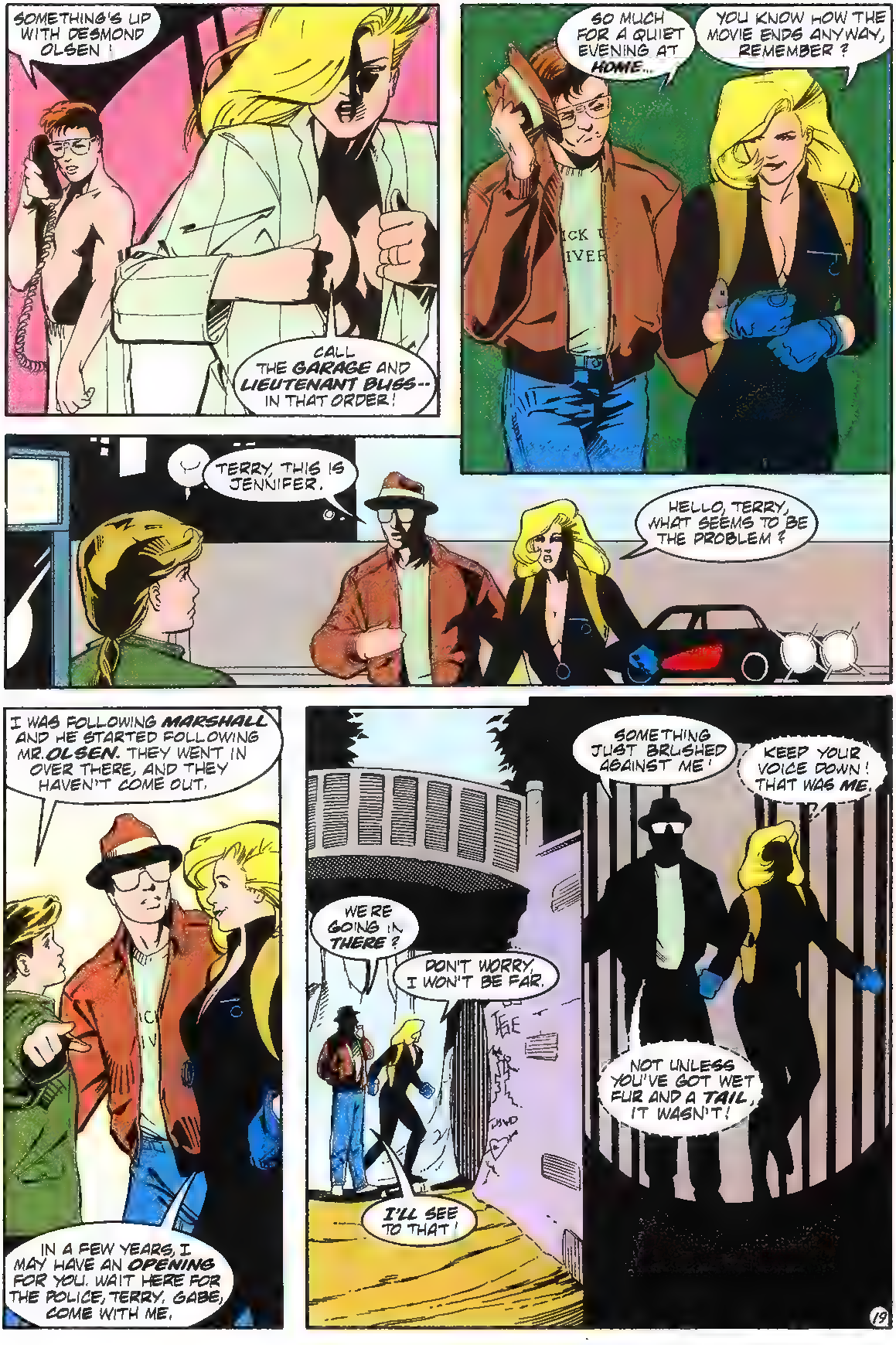
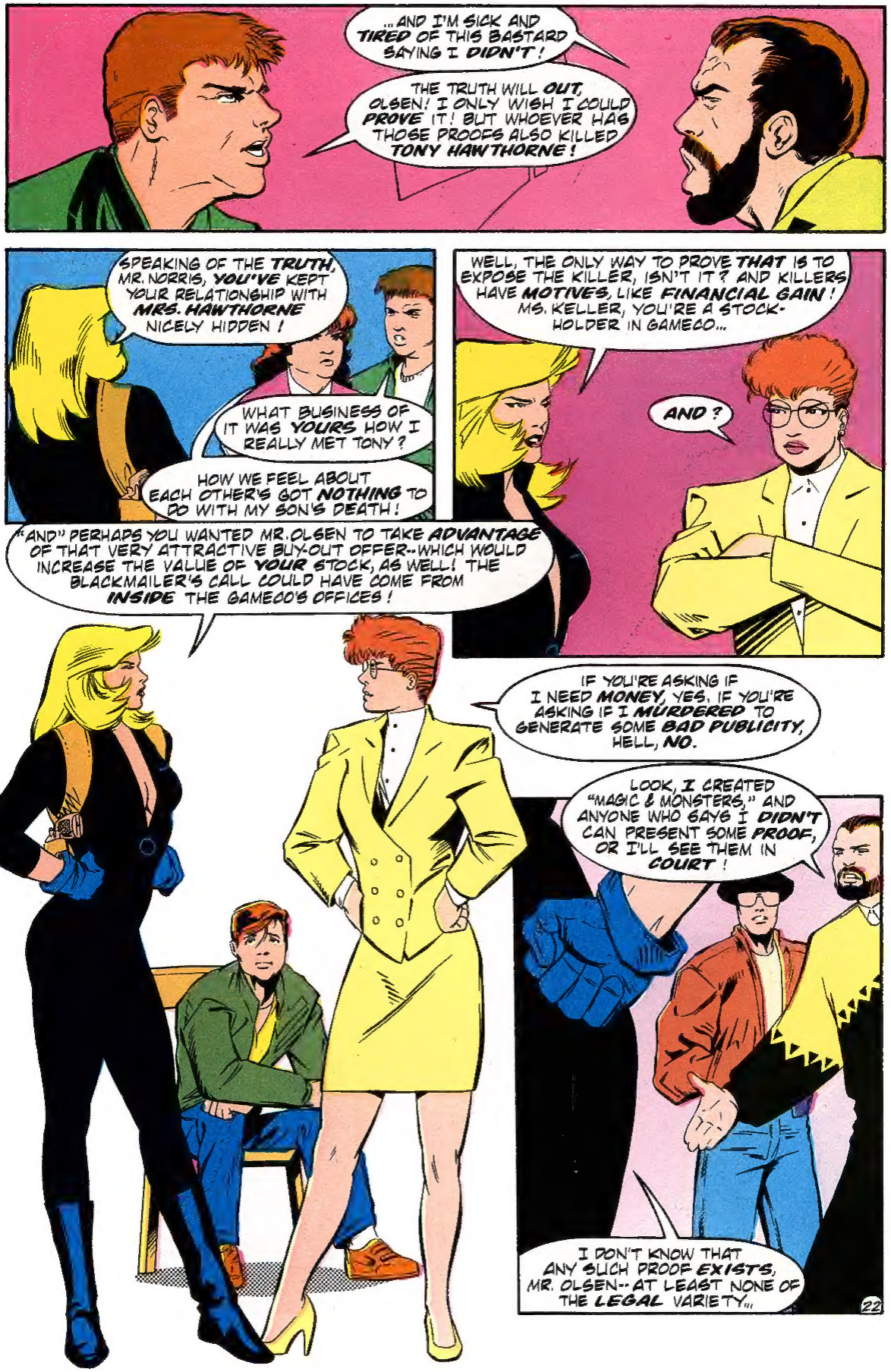

GABE, YOU'RE GOING TO MISS THE MOVIE...
I ALREADY KNOW HOW IT ENDS...
OH, EARTH, YOU'RE JUST TOO WONDERFUL--

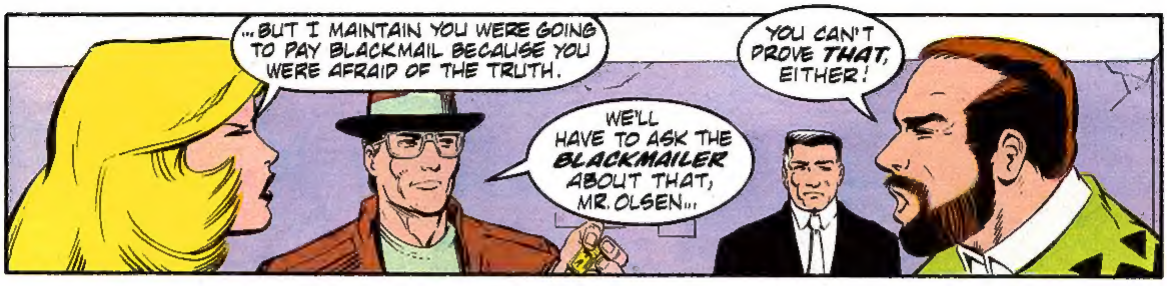

YEAH, WHO IS--?
WHERE ARE YOU, TERRY?
GABE--?

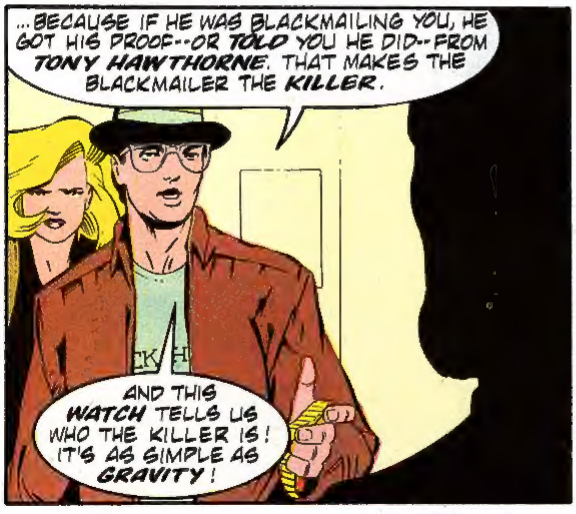

SOMETHING'S UP WITH DESMOND OLSEN !
CALL THE GARAGE AND LIEUTENANT BLISS-- IN THAT ORDER !
SO MUCH FOR A QUIET EVENING AT HOME...
YOU KNOW HOW THE MOVIE ENDS ANYWAY, REMEMBER ?
TERRY, THIS IS JENNIFER.
HELLO, TERRY, WHAT SEEMS TO BE THE PROBLEM ?
I WAS FOLLOWING MARSHALL AND HE STARTED FOLLOWING MR. OLSEN. THEY WENT IN OVER THERE, AND THEY HAVEN'T COME OUT.
IN A FEW YEARS, I MAY HAVE AN OPENING FOR YOU. WAIT HERE FOR THE POLICE, TERRY. GABE, COME WITH ME.
WE'RE GOING IN THERE ?
DON'T WORRY, I WON'T BE FAR.
I'LL SEE TO THAT !
SOMETHING JUST BRUSHED AGAINST ME !
KEEP YOUR VOICE DOWN ! THAT WAS ME.
NOT UNLESS YOU'VE GOT WET FUR AND A TAIL, IT WASN'T !
19

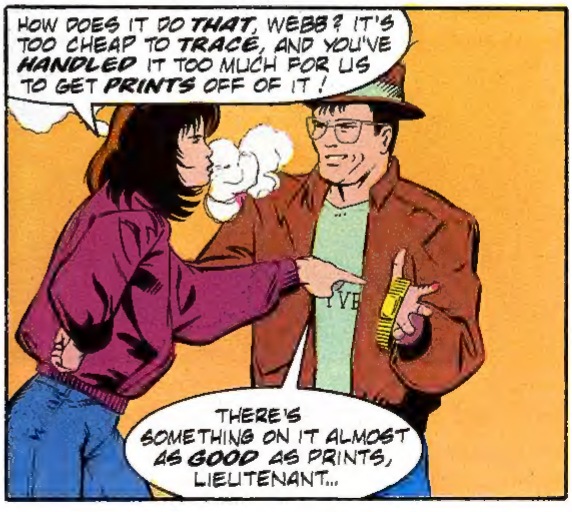
DON'T YOU HAVE A FLASHLIGHT...?
WHY NOT SHOUT OUT "WE'RE HERE!" AT THE TOP OF OUR--
AGGGGH
THAT WAS MARSHALL! MARSHALL?
BANG BANG
AND THAT WAS GUNFIRE!
JEN, THERE'S SOMEONE ELSE-- OOOOOF!
HE GOT PAST ME! SHOULD I--?
STAY WITH ME, GABE! NO TELLING WHO ELSE IS DOWN HERE!
DON'T HURT ME! DON'T--
MARSHALL, IT'S JENNIFER.
IT'S ALL RIGHT. YOU'RE SAFE NOW.
DID >GASP< DID YOU CATCH HIM...?
JENNIFER! I--I THINK I BUMPED INTO HIM... WE BOTH FREAKED...!

WE CAUGHT NOBODY, MR. OLSEN, HE GOT AWAY! WHAT WERE YOU DOING DOWN THERE, ANYWAY?
SOME MUGGER DRAGGED ME DOWN THERE, LIEUTENANT! HE PROBABLY WOULD HAVE KILLED ME AND LEFT ME THERE!
UH HUH--
THIS MONEY I FOUND ON THE TUNNEL FLOOR INDICATES YOU WERE PAYING OFF A BLACK-MAILER, MR. OLSEN. SOMEONE WHO CONVINCED YOU HE HAD THE PROOFS THAT CRAIG NORRIS REALLY CREATED "M & M"!
NORRIS? HE'S BEEN MAKING THAT CLAIM FOR YEARS!
AND THE KILLER PROBABLY TOOK THAT PROOF WHEN HE KILLED HAWTHORNE! I'LL ROUND UP THE SUSPECTS, MAYBE WE CAN SHAKE A CONFESSION OUT OF THE--
ROUND THEM ALL UP IF YOU LIKE, LIEUTENANT...
.. BUT I KNOW WHO THE KILLER IS!
TIK TIK TIK
I GRABBED THIS WATCH OFF HIM WHEN WE STRUGGLED IN THE SEWER-- AND IT TELLS ME A LOT MORE THAN THE TIME!
MR. OLSEN IS BEING VERY UNCOMMUNICATIVE ABOUT THIS WHOLE INCIDENT, AND I CAN'T SAY I BLAME HIM, SINCE EXPOSING IT MAY MEAN BRINGING TO LIGHT THE FACT THAT HE DIDN'T CREATE "MAGIC & MONSTERS"--
DAMN IT, I DID...

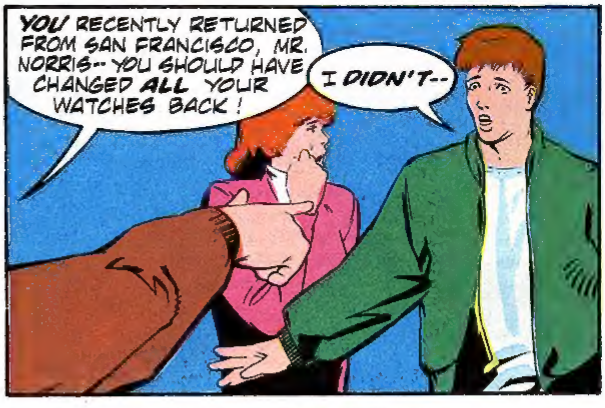

...AND I'M SICK AND TIRED OF THIS BASTARD SAYING I DIDN'T!
THE TRUTH WILL OUT, OLSEN! I ONLY WISH I COULD PROVE IT! BUT WHOEVER HAS THOSE PROOFS ALSO KILLED TONY HAWTHORNE!
SPEAKING OF THE TRUTH, MR. NORRIS, YOU'VE KEPT YOUR RELATIONSHIP WITH MRS. HAWTHORNE NICELY HIDDEN!
WHAT BUSINESS OF IT WAS YOURS HOW I REALLY MET TONY?
HOW WE FEEL ABOUT EACH OTHER'S GOT NOTHING TO DO WITH MY SON'S DEATH!
WELL, THE ONLY WAY TO PROVE THAT IS TO EXPOSE THE KILLER, ISN'T IT? AND KILLERS HAVE MOTIVES, LIKE FINANCIAL GAIN! MS. KELLER, YOU'RE A STOCK-HOLDER IN GAMECO...
AND?
"AND" PERHAPS YOU WANTED MR. OLSEN TO TAKE ADVANTAGE OF THAT VERY ATTRACTIVE BUY-OUT OFFER--WHICH WOULD INCREASE THE VALUE OF YOUR STOCK, AS WELL! THE BLACKMAILER'S CALL COULD HAVE COME FROM INSIDE THE GAMECO'S OFFICES!
IF YOU'RE ASKING IF I NEED MONEY, YES. IF YOU'RE ASKING IF I MURDERED TO GENERATE SOME BAD PUBLICITY, HELL, NO.
LOOK, I CREATED "MAGIC & MONSTERS," AND ANYONE WHO SAYS I DIDN'T CAN PRESENT SOME PROOF, OR I'LL SEE THEM IN COURT!
I DON'T KNOW THAT ANY SUCH PROOF EXISTS, MR. OLSEN--AT LEAST NONE OF THE LEGAL VARIETY...
22

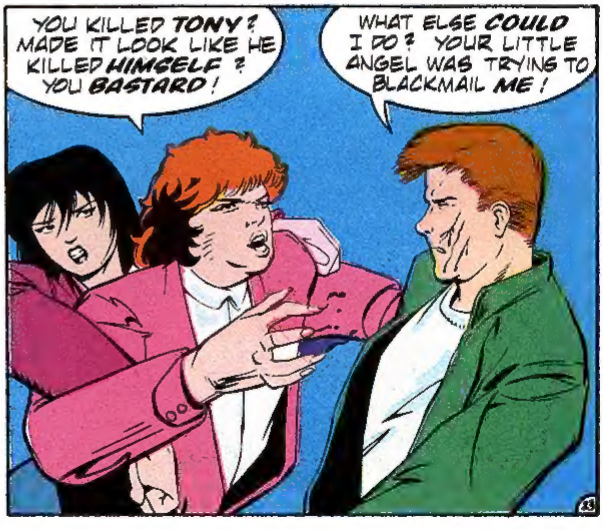

...BUT I MAINTAIN YOU WERE GOING TO PAY BLACKMAIL BECAUSE YOU WERE AFRAID OF THE TRUTH.
YOU CAN'T PROVE THAT, EITHER!
WE'LL HAVE TO ASK THE BLACKMAILER ABOUT THAT, MR. OLSEN...


...BECAUSE IF HE WAS BLACKMAILING YOU, HE GOT HIS PROOF--OR TOLD YOU HE DID--FROM TONY HAWTHORNE. THAT MAKES THE BLACKMAILER THE KILLER.
AND THIS WATCH TELLS US WHO THE KILLER IS! IT'S AS SIMPLE AS GRAVITY!


HOW DOES IT DO THAT, WEBB? IT'S TOO CHEAP TO TRACE, AND YOU'VE HANDLED IT TOO MUCH FOR US TO GET PRINTS OFF OF IT!
THERE'S SOMETHING ON IT ALMOST AS GOOD AS PRINTS, LIEUTENANT...

...THE TIME IT TELLS! THIS WATCH RUNS FINE, YET IT'S THREE HOURS BEHIND THE PROPER TIME!
DID SOMEONE PUT A "REVERSE TIME" SPELL ON IT? NO...
...IT'S JUST RUNNING ON PACIFIC TIME, WHICH IS THREE HOURS EARLIER THAN EAST COAST TIME!


YOU RECENTLY RETURNED FROM SAN FRANCISCO, MR. NORRIS-- YOU SHOULD HAVE CHANGED ALL YOUR WATCHES BACK!
I DIDN'T--


YOU KILLED TONY? MADE IT LOOK LIKE HE KILLED HIMSELF? YOU BASTARD!
WHAT ELSE COULD I DO? YOUR LITTLE ANGEL WAS TRYING TO BLACKMAIL ME!

TONY HAWTHORNE COULDN'T HAVE PROVED THAT, ANYMORE THAN YOU COULD PROVE YOU CREATED "MAGIC & MONSTERS," MR. NORRIS--UNTIL NOW.
PROVERBS 28:1, "THE WICKED FLEE WHEN NO MAN PURSUETH."
NOT WHAT I EXPECTED, JEN, BUT IT GOT THE JOB DONE.
THAT'S PAR FOR THE COURSE FOR MAZE, PALMER. CALL ANYTIME--PROFESSIONALLY, THAT IS.
AS FOR YOU, YOUNG MAN--YOU WERE SUPPOSED TO CALL ME IF YOU DISCOVERED ANYTHING!
I KNOW, JENNIFER, I JUST... I WANTED...
...TO IMPRESS YOU.
MARSHALL, I'M OLD ENOUGH TO BE YOUR MOTHER.
MY MOTHER NEVER LOOKED ANYTHING LIKE YOU.
MARSHALL, I THINK THAT WAS PRETTY BRAVE, WHAT YOU DID.
HUH? OH, THANKS, TERRY.. SAY, YOU WANT TO GO TO THE MOVIES AFTER THE NEXT PLAYTEST?
YOU MEAN WITH THE WHOLE GANG?
NO... JUST YOU AND ME.
OH. MAYBE.
SURE.
24

INNOVATION™

We Don't Play Games Around Here!

Anne Rice's THE MASTER OF RAMPLING GATE #1 -- A full-color graphic album of unspeakable horror by the author of ***THE VAMPIRE LESTAT***! Adapted by **James Schlosser** and **Colleen Doran**. Cover painting by **John Bolton**!

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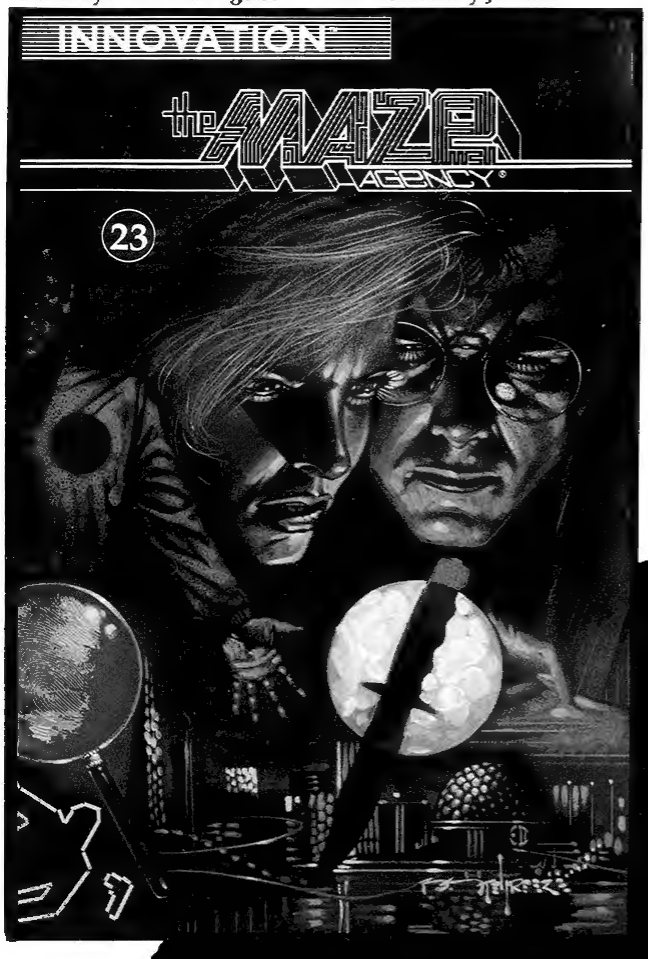

Next Issue:

"A CRIME IN EDEN"

The Devil, You Say!